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## A CRISIS IN PUBLIC EDUCATION.

The public schools of Chicago have, on the whole, approved themselves to the intelligent educational opinion of the country. They have shared in the defects of all large city systems of education, but, relatively to other systems of similar magnitude, they have done well, and their management has been liberal, progressive, and fruitful of good results. They constitute a well-organized system, fitting their students both for the practical demands of life and for the prosecution of work along higher educational lines. They have construed education to mean something more than mechanical instruction and text-book memorizing, to mean rather the development of the whole nature of the child, physical, moral, and intellectual. They have enriched their curricula in a noteworthy degree with those elements of culture of which the older public education had slight knowledge, and which the saner modern view holds no less essential than the time-honored fundamentals. They have developed the observant faculties by substituting objects to be seen and handled for pages of print to be learned. They have encouraged the study of nature, and have sought to train the mind, in large part, at least, through training of the eye and the hand. They have done much, by the provision of libraries and supplementary reading-books, to make of reading a pleasure instead of a dull formal exercise. They have done away with the old break between the grammar school and the high school by placing the beginnings of the higher studies in the lower grades. And they have done all these things, and done them fairly well, for a population that has been increasing more rapidly than in any other large city of the United States. Even in the matter of providing accommodations for all applicants, the Chicago schools have done as much as could reasonably have been expected. It is true that some buildings are rented, and that others are lacking in modern improvements, but the frequently reiterated charge that elementary education is not provided for all applicants is true only in the sense that some of the lower grades have "double divisions"; in other words, that some children six or seven years of

age go to school for three hours a day instead of going for five.

The Common Council of Chicago, in making its appropriations from the taxes of 1896, has just seen fit to reduce the estimates of the Board of Education by more than two millions of dollars. Since the taxes for one year are not collected until the year following, this reduction applies to the school expenses of 1897. The greater part of the reduction is made in the estimate for new sites and school buildings, but a considerable fraction of it falls upon the estimate for "educational purposes"; that is, for salaries and supplies. It is doubtless unfortunate that the work of providing new buildings should be thus arrested, for it will make the task of "catching up" all the harder in the future; but its only immediate effect will be to increase the number of "double divisions," which is not, after all, a very serious evil. The reduced estimate for "educational purposes" is, unfortunately, made absolutely unavoidable by the constitutional limitation and the disgraceful condition into which the assessment system has fallen in Chicago. The tendency to lower assessments in order to lower the basis of state and municipal taxation is at work everywhere in the United States, but is not often carried as far as it has recently been carried in this city. For several years past, the assessed value of Chicago property has been declining (while the real value has, of course, been growing), until it now amounts to about one-tenth of what the law directs it to be. That is, property actually worth in the neighborhood of twenty-five hundred millions is estimated, for purposes of taxation, as worth less than two hundred and fifty millions. Now, the Illinois Constitution limits the expenditure of the city for "educational purposes" to a two per cent rate upon this assessment; the appropriation for such purposes has at last reached the full amount allowed by this rate, and we are confronted with the fact that it is not enough for the educational needs of the city. Hence, it may be said without exaggeration that a crisis in public-school education is upon the city, and that the problem of making the wisest use of the inadequate amount provided is not easy of solution.

When educational affairs become a subject of popular discussion it is nearly always found that a certain undercurrent of narrow and prejudiced or ignorant thought comes to the surface, and has considerable influence in shaping the final decision. The newspapers may too

often be counted upon to lead the attack upon whatever is most valuable in a public-school system. In Chicago, at least, and probably elsewhere, the chief points of popular attack upon the public schools are three in number: 1. The salaries paid for the higher kinds of work. 2. The new subjects of instruction that the more enlightened educational ideals of recent years have added to the curriculum. 3. The high schools. The educational interests of every large city are always peculiarly in danger of being crippled by an attack at these three points, and what we have to say about them, although illustrated by the problem as now existing in Chicago, has a far wider application than to the situation in any one city.

That the compensation bestowed upon those who do the higher grades of work should be singled out for popular attack simply offers one more illustration of an intellectual defect that seems inherent in democracy, of the inability to understand why one man's services should be so much more valuable than another's. The levelling tendency that results from this misapprehension is conspicuous in all departments of our public life, from the school service of a city to the national service of the capital. Almost everywhere it is found that the lower grades of work receive compensation at a rate relatively too high, while the higher grades are relatively underpaid. We fail thereby to command the best leadership and executive ability, while, on the other hand, the evil of place-hunting becomes greatly magnified. Yet when, for example, the cry of retrenchment in the school expenses of a city is heard, an outcry is at once made that the burden should fall chiefly or wholly upon those who, while receiving the larger salaries, are still relatively underpaid in proportion to the importance of their work. It thus often happens that a burden which would be trifling if equitably distributed, becomes intolerable when loaded upon the shoulders of the few, and the educational work of the city is forced to depend for leadership upon a still lower grade of ability than before, thus becoming weakened at the very points where strength is most needed. Of all the forms of the socialist propaganda, that which takes the shape of a graduated tax is the most insidious and the most dangerous. It is the most insidious because its effect is so disguised that comparatively few people take the trouble to think for themselves what it really means, the most dangerous because it subverts a fundamental principle of justice.

The popular attack upon the enriched modern curriculum usually begins with stigmatizing all the new subjects and methods by applying to them collectively some such epithet as "fads," a term especially chosen that the argument may start with a prejudice in its favor. The cost of each "fad," such as drawing (Heaven save the mark!), singing, or the study of nature, is then carefully figured out, and the public is invited to contemplate the frightful waste of good money upon ornamental work. The fact that skilled educators are practically unanimous in regarding such subjects as equal in educational value to any others is carefully concealed from the readers to whom the young men who carry on the newspaper crusades appeal; and the other fact that to reduce a school curriculum to the simple old-fashioned terms would reduce expenses slightly, if at all, is concealed with even greater care. Of course, anyone who stops long enough to do a little elementary thinking upon the subject can see that the whole question is not one of expense, but simply one of educational theory and method. A certain subject, it is said, costs the city so many thousands of dollars annually. Yes, but to do away with that subject would not result in any considerable saving. It would simply release a certain number of hours to be applied to other kinds of work in the charge of other instructors. In any public school system the unit of cost is the schoolroom with its teacher. For every fifty children, say, there must be a room and a teacher. Multiply the number of rooms by the average salary paid, add from five to ten per cent for supervision, and the result is the total cost for instruction. Starve or enrich the curriculum as much as you please, the total cost will be but slightly affected by either course. The question is wholly one of educational theory, not in any sense one of public policy, and the public at large is not entitled to an effective opinion upon a question that nowise concerns the pocket.

Last of all, we wish to say a few words about high schools. The high school is perhaps the most characteristic product of American ideals of education, and is so firmly entrenched in the good-will and sympathy of the vast majority of taxpayers that it may safely be counted upon to hold its own. Yet there is no doubt that in our larger cities a certain numerically small but active element of antagonism to the high school as an institution makes itself felt upon critical occasions, and succeeds in weakening the influence and efficiency of high-school work.

The arguments directed against the high school may be reduced to three. 1. Its work is ornamental and therefore superfluous. 2. Only a small percentage of the school population receives its benefits, while all are taxed for its support. 3. It is mainly an institution for the wealthy classes, who alone send their children to it. To the first of these arguments we may reply that the question involved is one of degree and not of kind. No one, not invincible in his own ignorance, can safely divide school work into two sorts, the useful and the ornamental; nor can anyone, subject to the exception before noted, intelligently assert that the leaven of good citizenship (which it is the chief object of all public schools to produce), is less successfully cultivated in the high school than in the school of lower grade. The only question suitable for the public to consider is that of the number of years for which it is proposed to support a school system, and the answer will depend upon the economic condition of the community concerned. If the majority decides for a twelve-year course, those who would have preferred eight years, or six, or ten, cannot fairly claim that any question of principle is involved in their disagreement. The argument that high schools being for the few, the many should not be taxed for their support, may be disposed of in a similar way. Here again we have merely a question of degree. If a public-school system covered only two years of study, there would be fewer children in the second year than in the first. Whatever the length of the course, there will be fewer students in each year than in the year preceding. Or, taking the argument of "the few and the many," as it is sometimes put, it would be just as fair to select any one school, high or low, in a city system, and say: "This school only accommodates five per cent of the children of the community, yet all the community is taxed for its support. Behold the monstrous injustice!" Such is the logic with which the friends of public education sometimes have to contend.

As for the final argument of the enemies of the high school, it more often than not rests upon a falsehood. We do not know how it is in all other cities, but we assert that in Chicago, at least (and the assertion is based upon a quarter-century of intimate acquaintance with the facts), the high schools are not institutions for the wealthy and well-to-do classes. It might very reasonably be argued that if they were, there would be no inherent injustice in the arrangement, since the wealthy classes pay taxes



in a proportion greatly exceeding the number of their children; but there is no necessity for resorting to this plea. The truth of the matter is that in Chicago parents of all classes very generally send their children to the public schools of primary and grammar grade, but that when these children reach the high school grade a considerable fraction of them are taken out of the public schools and sent to private institutions. Hence, as far as any class distinction of patronage exists at all, it operates in the direction of restricting the benefits of the high schools to the poorer classes, of making them, in the phrase of a popular rhetoric, the "poor man's colleges." Moreover, the high schools of a compact and well-organized system like that of Chicago are in a very real sense the most important part of the whole. They not only perform the usual function of higher schools in holding up the lower schools to a fair standard of efficiency, in acting as the keystone of the whole educational arch; but they also perform the far more important service of training for their work nearly all the teachers of the lower grades. The expanding educational system of Chicago requires every year some three or four hundred new teachers, and the great majority of them are selected from the graduates of the high schools. With this fact in view, it is simply amazing that anyone should seriously think the high-school system of the city either unimportant or ornamental, that anyone having the interests of education at heart should not realize that a weakening of the high-school work would be the most serious disaster possible, making its unfortunate consequences felt, not merely at the time when it occurred, but for long years to come.

#### A SONNET OF OBLIVION.

The earth hath holy places, unadorned  
 With sculpture or commemorative brass;  
 Across whose ways unheeding footsteps pass,  
 Whose memories by forgetfulness are scorned.  
 Well were it if some solemn voice had warned,  
 "Tread softly; in this dewy, velvet grass  
 The daisy grew that Chaucer plucked. Alas,  
 Such blossoms spring no more, and few have mourned."  
 Nature's true heart alone doth now enfold  
 The tree where Herrick carved his Julia's name;  
 Keats' "little hill"—forgotten long ago.  
 Yet would that we could bind in grateful gold  
 The bank of thyme that shares in Shakespeare's fame,  
 The path Vittoria trod with Angelo.

GRACE DUFFIELD GOODWIN.

#### THE NEW "KING ARTHUR."

In selecting the old story of King Arthur and his Knights of the Round Table as a good subject for stage treatment, Sir Henry Irving has followed in the footsteps of many previous stage managers, including Garrick, Kemble, and Macready; and Mr. J. Comyns Carr, in writing the play, has had as predecessors William Rowley, John Dryden, and many less-known dramatists. How far back we should have to go in dramatic history to find the first play founded on this popular theme is something only to be conjectured. That there was an exhibition of mingled archery and pageantry called "Arthur's Show" in the time of Henry VIII. is known, and that it continued until Shakespeare's time and was seen by him is probable from his allusion to it in the Second Part of King Henry IV., where Justice Shallow says to Falstaff, "I remember at Mile End Green (when I lay at Clement's Inn) I was then Sir Dagonet in Arthur's Show." Mile End Green was a training-ground near London, and the troupe consisted of an association of archers who personated characters taken from the old romance of "Morte d'Arthur," a magnificent prose poem written by Sir Thomas Mallory in 1461. But neither was Mallory himself the originator of these knightly tales. He wrought his narrative from old Welsh and Breton ballads and from the "Chansons de Geste,"—as Homer wrought his "Iliad" from the preceding warlike ballads, or as the unknown compiler of the "Nibelungenlied" wrought his poem from similar ancient sources. Living when men still wore armor, and so near to the actual age of chivalry as to be in full sympathy with the spirit of its fiction, the good knight gave to these stories an epic completeness which they lacked before, and created a group of real men and women, and not a series of lay figures on a background of romance, as were his originals. The characteristics with which he endowed these individualities have persisted throughout all the centuries since. Kay is still the man of satirical tongue, Lancelot is bold and chivalrous, Elaine tender and trusting, Arthur kingly but adventurous, Guinevere jealous but queenly, when they step upon the stage to-day as when they first received the breath of life from Mallory.

To speak of Mr. Carr's new play as a dramatization of Tennyson's "Idylls of the King," or to judge it, as many seem inclined to do, according as it follows or departs from that delightful poem, is to show a very inadequate understanding of the situation. The fact is that the mystical figures of Arthur and his knights have quite stepped out of the historic page and are recognized as the common property of all imaginative writers. It is no exaggeration when it is said of Mallory's "Morte d'Arthur" that "it is as truly the epic of the English mind as the 'Iliad' is the epic of the Greek mind." Whether there ever was an actual Arthur, King of



Britain, or not is nothing to the purpose; but the truth remains that he has appealed to the imagination of English writers oftener, probably, than any other figure, real or fictitious. Milton long had in mind an epic with King Arthur as hero, but abandoned it for "Paradise Lost"; Spenser took his machinery for the "Faerie Queene" from the popular legends about King Arthur; Dryden wrote a drama and projected an epic on the theme; Bulwer wrote a heavy "King Arthur" which nobody reads; Tennyson wrote a series of splendid poems which everybody reads,—and thus to most people King Arthur is the Arthur of the "Idylls of the King."

Mr. Carr, like his predecessors, has allowed his imagination to have its way with the old material, and has felt at liberty to use such portions as seemed to him best suited to his own purposes. This purpose being to make a good stage play, the proper test to apply to his work is his success or failure in this respect. At least this must be said of it, that it is much more satisfactory than the effort of any previous playwright, as may be seen by passing the others hastily in review.

It is interesting to note that it is exactly 309 years ago—namely, on the 28th of February, 1587—that the earliest instance of which we have any record, a play called "The Misfortunes of Arthur (Uther Pendragon's Son)" was presented before Queen Elizabeth at the court in Greenwich. Then, as now, the cast included Arthur, Guinevere, Mordred, and the train of valiant knights. The play was preceded by a prologue, and each act had an argument, a dumb show, and a chorus. A curious circumstance in connection therewith is that Francis Bacon's name occurs in the list of writers by whom the dumb shows and additional speeches were "partly devised." So, whatever may be assumed concerning the Baconian authorship of the Shakespeare plays, it is reasonably certain that Sir Francis had something to do with the production and composition of at least one Elizabethan play. During the same year, it was "reduced into tragicall notes" by Thomas Hughes, one of the Society of Gray's Inn by whom the play had been presented, and afterwards printed. Copies of this book are now extremely rare; a more accessible reprint may be found in the little volume edited by John Payne Collier, under the title "Five Old Plays." There is no indication that the play ever became popular; nor was Richard Hathaway's play, "The Life of Arthur, King of England," two years later, more successful.

One other Elizabethan dramatist—William Rowley—was attracted by the Arthurian legends. He called his play "The Birth of Merlin." For many years this play was attributed to Shakespeare. Translated into German, it may be found in the Newberry Library, Chicago, included in the first volume of the complete works of Shakespeare in German.

The first of the King Arthur plays to become really popular was the "dramatic opera" of John

Dryden in 1691, called "King Arthur, or the British Worthy." It was received with great applause at its first appearance, was often repeated, and held its place on the stage longer than any other of Dryden's numerous plays. Doubtless a considerable part of its success on its first presentation was due to the fact that its cast included such actors as Betterton, Kynaston, and Mrs. Bracegirdle, and that the music was written by the foremost composer of his time, Henry Purcell. Dr. Burney in his "History of Music" says of this work of Purcell's, "A century has not injured it, and especially the duet of Sirens in the enchanted forest, 'Two Daughters of this Aged Stream,' and the 'Fairest Isle all Isles Excelling,' contain not a single passage that the best composers of the present times, if it presented itself to their imaginations, would reject."

Strange as it seems, although the text of the play was published in 1691, this delightful music, with the exception of a few songs, remained unpublished until 1843, when all that could be collected was issued by the Musical Antiquarian Society. A copy of this volume, which includes text, music, and history of the play, is in the Newberry Library.

The most important revivals of the play have been, in 1770, under Garrick, with Bannister, Mrs. Baddeley, and Thomas Jefferson (ancestor of our much-loved actor) in the cast, and with additional music by another eminent composer, Dr. Arne; in 1784, under Kemble, with Mr. Kemble as King Arthur and Miss Farren as leading lady; in 1842, under Macready, when it had a run of thirty-three successive nights at Drury Lane Theatre.

As for the play itself, it has little to do with the king and his knights. The scene is laid in Kent, and the story resembles a fairy extravaganza; there is an enchanted wood with a Saxon magician and a British enchanter, an "airy" spirit and an "earthly" spirit, and many dances.

In 1776, William Hilton, a poet of little merit, wrote a tragedy called "Arthur, Monarch of the Britens," which he never succeeded in getting accepted at any theatre, and there is a record of a tragedy by E. J. Riethmuller, published in London in 1841, which seems to have been equally unfortunate.

Thus the "King Arthur" of Mr. Carr, first presented at the Lyceum Theatre in London on Jan. 15, 1895, and with the cast much the same as now playing in America, is easily chief among the stage King Arthurs. He is a flesh-and-blood hero, surrounded by knights and ladies clearly individualized, who, while moving in a world whose manners are remote from our own, yet appeal to our modern taste and serve to make us realize why this chivalric romance was the favorite fictitious literature of Europe during the three or four mediæval centuries, and why it has been such a favorite theme from those days until now. The action is conceived on true dramatic principles. There are no anti-climaxes, no superfluous lines, but all the incidents bear upon the development of the story and push it towards a con-

clusion which is both unexpected and thoroughly effective. It sweeps through a wide range of passions; love, jealousy, falsehood, revenge, a manly and heroic forgiveness, are deftly woven together and compel the interest from start to finish. Less satisfactory poetically than dramatically, it yet contains many fine passages, and the last scene between Arthur and Guinevere will even bear comparison with Tennyson's treatment of their parting. Guinevere having called for a champion to do battle against Mordred, her accuser, Arthur, who is supposed to have been killed, enters with lowered helm. Disclosing himself to Mordred, they fight, and Arthur falls wounded to the earth. Guinevere re-enters, sees the face of Arthur, and falls at his feet, crying, "My lord! my lord!"

*Arth.* Whose face was there? I pray you some one say,  
For all grows dark: I know not where I am.

*Guin.* Her name was Guinevere.

*Arth.* What sirs? why then,  
This should be Camelopard.

(*Rousing himself with sudden energy.*)

See, 'tis the spring!

Down in the vale the blossoms of the May  
Are swinging in the sun! and there she stands  
That shall be England's Queen!

Far up I hear  
The ceaseless beating of Death's restless wing,  
And round mine eyes the circling veil of night  
Grows deeper as it falls. Henceforth my sword  
Rests in its scabbard. What remains is peace.

(*He falls back dead.*)

*Guin.* He's gone, the light of all the world lies dead.

ANNA BENNESON MCMAHAN.

## COMMUNICATIONS.

### UNIVERSITY CHANGES.

(To the Editor of THE DIAL.)

The future development of our universities is a very fruitful subject, but I am surprised to see by your article of Feb. 16 that you concur with the views of some of the Harvard faculty that it is likely to be after the English model. It is plain enough why Harvard men would incline to that idea. Eastern universities generally have not the democratic idea of education. Their endowments are never turned towards making education more accessible to the masses. In that respect there is already much similarity between some of our institutions and the English. It is as impossible for a poor American to go to Harvard or Yale without some kind of assistance as it is for a poor Englishman to take his degree at Oxford or Cambridge without assistance. There is an evident purpose to make them exclusive. But there are many reasons why these ideas will not now become widely diffused. In the first place Harvard and Yale, while progressive along some lines, no longer set the pattern for the country. Our ideals have become, what they should be, cosmopolitan and democratic,—that is, the ideals of the growing institutions, which are in the West mostly, but some are also in the East. The state universities have generally but a nominal fee, and the great Leland Stanford University, in California, has no fees.

But you are right in assuming that we are on the eve of changes to meet changed conditions; we are, in fact, in

the midst of such changes. The larger institutions are adding three years to the undergraduate courses leading up to the degree of *Ph.D.*, and the *A.B.* is no longer the stopping place in academic life. The recitation system is almost antiquated in what is beginning to be known as the university proper. The lecture and seminary systems are coming into universal vogue. These are the most characteristic changes of the time, and they are not after the English but the German model. If present developments continue, the time is not far distant when our universities will very closely correspond to the German type. It will only be when the graduate departments have grown to such size that what we are beginning to call the college part of the university may be completely segregated from it, as the preparatory departments have been segregated from our colleges.

This development seems inevitable for a number of reasons. Great numbers of our professors are being and have been trained in Germany. But the principle reason is because Germany has both reached the highest scholarship yet attained and the most perfect facilities for imparting it. Her system is designed for mature, self-respecting men. The scholarly temper takes the place of the English boating, cricket, and horse-play.

There seems to me to be more doubt about what form the future college will take than the university,—whether it be large or small, and where it will leave off and the university begin.

But our universities will have an opportunity to improve upon the German type. We may expect the security of tenure of professorial positions, and their grading into three ranks, something like the ordinary, extraordinary, and doцент of the Germans, the salaries being supplemented by fees according to the number of students a professor may attract—appointments always coming from the class below to the next higher. But we may improve upon their plan by making it easy for students to come. Free dormitories may be considered as legitimate a use for endowments as that for professorial chairs is considered now. The ideal of the greatest possible dissemination of higher education will be kept constantly in view, and the fact that universities are designed to serve society and not a class.

J. H. HAMILTON.

Madison, Wis., March 5, 1896.

### THE MOTHER'S INFLUENCE AS A FACTOR IN TEACHING POETICAL LITERATURE.

(To the Editor of THE DIAL.)

I trust you will allow a mother to add a corollary to your discussion in respect to the best method of teaching literature, even if it is but an expression of individual opinion.

Bishop Spalding has said, "I have little hesitation in affirming that our home life, our social and political life, and our religious life have contributed far more to make us what we are than any and all of our schools," and with his words in our minds, it might be pertinent to inquire, What was the home life of the last generation, the generation which is responsible for our present home and social life? Mr. Howells has recorded that in simpler days it was thought quite a proper thing for young men to read poetry to young women when they made an evening call,—if they happened to be upon intimate terms with the family. To-day, a young man who would do such an unheard-of thing would be jeered at throughout his whole set. Yet I know that at least one-third of my early knowledge of the poets was unconsciously acquired in this pretty fashion. I was for-

fortunate enough to have several masculine cousins somewhat older than myself who led me in this wise to Shelley, Keats, Goethe, and Alfred de Musset. One of the accomplishments expected in those days of the educated young man in New York City was the ability to read some quotations from his favorite poets with fair rhetorical effect. This training was due to the influence of the mothers, sisters, and wives.

For some reason, I know not what, although the sexes are educated together, the old literary and musical sympathy between them which existed in the days just after the Civil War is gone. The average business man of to-day neither loves poetry nor music. His whole time and energy are absorbed in the accumulation of money. If he collects a library, it is largely composed of the gossip of the courts of the times of Charles II. and George IV., for the modern book-collector is a little too fond of gossip, and he admits the poets simply because he is ashamed to leave them out. How much of this is due to the loss of mother-training at the fireside, and how much to worldly influences over which mothers and sisters have no control, it is impossible to say. But so far as my personal knowledge goes, outside of the *litterati*, the average woman of to-day is no more fond of poetry than the average man. But a few weeks since a woman-editor wrote me, "I cannot conceive of anyone buying a volume of poems simply for the pleasure of reading it." This remark shocked me, not so much as the expression of an individual opinion, for we have scores of writers among us who have no inherent taste for poetry, but because it voiced the great majority of women. On the other hand, the minority, headed by a few of our women poets, such as Mrs. Dorr in Vermont, Miss Ina D. Coolbrith in California, Miss Harriet Monroe and Mrs. Coonley in Chicago, are working tirelessly in the women's clubs to revive poetical taste. What a paradoxical age is ours! The era of women-poets and the era in which women, for the most part, have ceased to love and be inspired by poetry.

Women read too much in their clubs about Dante, Shakespeare, and the Brownings, and devote too little attention to the words of the great masters. One club I know of in a small Western town, after studying for three weeks all that could be found in the one free library in respect to the man, Dante, concluded that the "Divine Comedy" and "The New Life" were a little bit too hard for them to "tackle," and went on to something easier.

If we would revive this lost poetical instinct and appreciation, we must take a few lessons from primitive times. It may be a myth that Alfred the Great received his first incitement to learning from his step-mother, or that Shakespeare's teacher in fairy lore was Mary Arden; but the stories illustrate the good old Saxon and Norman customs, which made the mother light the first spark of inspiration; and perhaps there could have been no Provençal literature if women had not invented, for the encouragement of poetical art, the "Courts of Love" where the Trouveur or Troubadour was encouraged to express his hidden thought in faultless measure.

Mothers can scarcely begin to instruct their children in merry jingles at too early an age. Many a restless baby will let a nurse handle him without crying if she will but babble the Mother Goose melodies. Mother Goose should be systematically followed up by the child-verses of, say, Eugene Field, Miss Edith M. Thomas, or Mrs. Mary Mapes Dodge; then the American and British

poets, as the child's mind develops. Emerson's idea quoted in a recent number of *THE DIAL* (Feb. 16, 1896), "Would you inspire in a young man a taste for Chaucer and Bacon? Quote them," is the ideal method. The mother who can describe the Canterbury Pilgrims to her child, can relate the quaint tale of Palamon and Arcite, or the Clerk of Oxenford's story of the patient Griselda, has given her child a glimpse of Chaucer's time which the teacher might not be able to picture. Also some of the clean stories from Boccaccio can be told the child in the version found in Tennyson's "The Lover's Tale" or Keats's "Isabelle; or, the Pot of Basil." If to this were added the story of Petrarch's life, dwelling more upon his tastes as a bibliophile and expounder of the text of Cicero than upon the story of Laura, the three prominent literary figures of the fourteenth century would be indelibly stamped upon the child's mind years before it would be possible to send him to the volumes. When the mother allows the teacher to be the sole quickener of the child's imagination, part of the instinctive mother-love of the child is transferred to the teacher, as in the notable case of Lady Jane Grey. Yet I happen to know that the young teachers are doing very efficient work in the right direction in the public schools. In a family I know and love, a youngster of eight has for supplementary reading Longfellow's "Hiawatha." He can quote more of the verses upon Hiawatha's childhood than any other member of the family. Another boy acquired a love of Lowell in the public schools, but the eldest (the one who always has the greatest influence in forming the literary taste of a family), has passionately loved Shakespeare ever since his mother read with him the trial scene of the "Merchant of Venice,"—the first reading taking place when he was but ten years old.

A Shakespeare quotation combat, to which might be added a small prize to the successful competitor; a family reading in Plumptre's translation of Sophocles' "Antigone," or Euripides' "Iphigenia in Aulis," are not difficult things for mothers to manage, and have an untold educational advantage. If these suggestions are scarcely feasible, what might a mother not accomplish with Stedman's "Victorian Anthology" as a guide? "The Land of Wonder-Wander"; the ballads; the fresh revelations of our time from the Dominion of Canada; Matthew Arnold's "Sohrab and Rustum" and "Balder Dead"; Edwin Arnold's poems, so attractive to the young; and Andrew Lang's fantastic ballades—may all be found in this wonderful collection.

If parents would allow their children to express their preferences for the poets (however crude) at the family board; with the idea that it does not make much difference which side the young person takes in an argument, so long as he has original ideas, and can clearly state the whys and wherefores of the faith that is in him,—the young person would be tempted to read more. The American *pater-familias*, whatever his virtues elsewhere, is apt to be a stern, bigoted creature at home. He has very fixed ideas upon all sorts of subjects, and he does not like to be opposed in his own family. But the mother should hold her little courts with her children, if she would preserve the "inner light," to use the quaint Quaker phrase. I believe that the vestal virgins keeping watch over the sacred fires in the Roman temples, and Vesta's close association with the home as goddess of the hearth, were but symbols of the watch which women must ever keep over the sacred fire of poetry.

MARY J. REID.

St. Paul, March 1, 1896.



### The New Books.

#### DANTE GABRIEL ROSSETTI.\*

The biographical literature of the current year is not likely to include any work more fascinating in theme and richer in varied personal interest than the two handsome volumes containing severally a Memoir of Dante Gabriel Rossetti, by Mr. William Michael Rossetti, and a collection of the former's "Family-Letters." Mr. Rossetti's Life of his brother is a frank and rather discursive Boswellian record, profuse of fact and sparing of disquisition, which may fairly be said to leave no reasonable question as to Dante Rossetti's career and personality unanswered.

Gabriele Rossetti, father of Dante Gabriel and Christina Rossetti, was born at Vasto on the Adriatic coast of the then Kingdom of Naples, Feb. 28, 1783. Proscribed for Carbonarism, he fled from Italy in 1821, and in 1824 settled in London as a teacher of Italian, where he married a Miss Polidori, and in 1831 was appointed Professor of Italian in King's College. Gabriele Rossetti is described as a man of energetic and lively temper, sensitive to slight and quick to resent it, devoted to his family, a fervent apostle of Italian freedom and unity, and effusively grateful to those who had befriended him in his darker hour of exile. One of the author's most vivid memories is of the day when the death of his father's benefactor, John Hookham Frère, was announced: "With tears in his half-sightless eyes and the passionate fervor of a southern Italian, my father fell on his knees, and exclaimed, '*Anima bella, benedetta sii tu, dovunque sei!*'" ('Noble soul, blessed be thou wherever thou art!')" The Rossetti household was of Italian, not English, environment. The renown won by Gabriele in his own country as an Improvisatore and writer of fervid political lyrics ("singable" is the term Carducci applied to his verses), followed him overseas; and the Charlotte Street home in London became a notable rendezvous for his compatriots of all social grades, from the titled refugee to the liberalized maccaroni-man and plaster-cast vendor—waifs and strays, largely, cast up and stranded by the sea of expatriation. These picturesque quasi-political gatherings, to which all Italians, save the suspected *spia* (spy), were welcome,

were commonplace (rather tedious ones) in the lives of the young Rossettis. The special political *bête noire* of the excitable guests was the French king, Louis Philippe—or "Luigi Filippo," as they called him. Says the author:

"The number of times I have heard 'Luigi Filippo' denounced would tax the resources of the Calculating Boy. My mind's eye presents a curious group, though it seemed natural enough at the time. My father and three or four foreigners engaged in animated talk on the affairs of Europe, from the point of view of patriotic aspiration and hope deferred until it had become hopeless, with frequent recitations of poetry intervening; my mother, quiet but interested, and sometimes taking her mild womanly part in the conversation; and we four children—Maria more especially, with her dark Italian countenance and rapt eyes—drinking it all in as a sort of necessary atmosphere of the daily life, yet with our own little interests and occupations as well—reading, coloring prints, nursing the cat, or whatever came uppermost. . . . Gabriele Rossetti's noble declamation, taken along with his subject-matter, was indeed enough to carry any sympathizers away on the wave of excitement. His auditors hardly appeared to have any fleshly appetites. Such a thing as a solid supper was never in question, neither did they ever propose to smoke. They would come into our small sitting-room, greet the 'Signora Francesca,' and sit down, as the chance offered, amid the whole family, adult and semi-infantine. A cup of tea or of coffee, with a slice of bread and butter, was all the provender wont to be forthcoming."

The grand concern and *magnum opus* of the elder Rossetti was of course his Dante commentary (in which he proposed to show that the "Commedia" is chiefly political and anti-papal in its inner meaning); and at this task he was to be found daily grinding away, "surrounded by ponderous folios in italic type, 'libri mystici,' and the like,—often about alchemy, freemasonry, Brahminism, Swedenborg, the Caballa, etc." These labors were contemplated by the juniors with a certain awe not untinged with levity; and our author notes that Dante Gabriel, so far from being, as fancifully stated, from childhood a lover of Dante, had not, up to the age of sixteen, read twenty consecutive lines of him. In fact, the abstruse turn of the father's Dantesque talk and labors bred in his children an *a priori* distaste for the mighty Alighieri, and even led them to regard him as a kind of household bogey second only in malign potency to "Luigi Filippo" himself. Says the author:

"The *Convito* was always a name of dread to us, as being the very essence of arid unreadableness. Dante Alighieri was a sort of banshee in the Charlotte Street house; his shriek audible even to familiarity, but the message of it not scrutinized."

Gabriele Rossetti's four children were born in four successive years: Maria Francesca, in 1827; Gabriel Charles Dante (Dante Gabriel,

\*DANTE GABRIEL ROSSETTI: His Family-Letters. With a Memoir by William Michael Rossetti. In two volumes. Boston: Roberts Brothers.



he chose to style himself), in 1828; William Michael, in 1829; and Christina Georgina, in 1830. In 1836 Dante Rossetti, then "a pleasing, spirited-looking boy, with bright eyes, auburn hair, and fresh complexion," was sent to the day-school of a Mr. Paul, and thence, in 1837, to King's College School, where he remained five years, gaining a fair knowledge of Latin and a smattering of Greek, and evincing a turn for drawing and rhyming that won him a degree of mild popularity, despite his "un-schoolboylike" ways and rather maidenly avoidance of the rough sports and Homeric battles of his schoolmates.

Mr. Rossetti notes that he cannot remember any date at which it was not understood in the family that "Gabriel meant to be a painter"; and so in 1842, on leaving school, he at once entered the drawing academy of Mr. F. S. Cary, where he remained till 1846, drawing from the antique, dabbling a little in anatomy, and, as always, following mainly his own bent and fancy. "He liked to do what he himself chose, and, even if he did what someone else prescribed, he liked to do that in his own way." From Cary's, Rossetti went to the Royal Academy School; and here, as before, he went on working with much enthusiasm as to the main end, and with equal laxity as to the prescribed means. Holman Hunt has left a graphic sketch of him as an Academy student:

"A young man of decidedly foreign aspect, with long brown hair touching his shoulders, not taking care to walk erect, but rolling carelessly as he slouched along,\* pouting with parted lips, staring with dreaming eyes. . . . He was careless in his dress. So superior was he to the ordinary vanities of young men that he would allow the spots of mud to remain dry on his legs for several days. . . . With his pushing stride and loud voice, a special scrutiny would have been needed to discern the reserved tenderness that dwelt in the breast of the apparently careless and defiant youth. . . . In these early days, with all his headstrongness and a certain want of consideration, his life within was untainted to an exemplary degree, and he worthily rejoiced in the poetic atmosphere of the sacred and spiritual dreams that encircled him, however some of his noisy demonstrations at the time might hinder this from being recognized by a hasty judgment."

In 1848, Rossetti entered the studio of Mr. Ford Madox Brown, whose somewhat abstruse canvases he greatly admired. It is related that he had previously penned a note to Brown (asking to be received as a pupil) so lavish of praise that the recipient, believing himself twitted, seized a stout stick and set out to chastise the unknown joker. Arrived at Rossetti's

\* James Smetham somewhere describes Rossetti as "lolling about, and behaving like a seal on a sandbank."

room and finding the occupant within, he asked fiercely, "Is your name Rossetti, and is this your writing?" An affirmative reply was followed by, "What do you mean by it?" To this the startled Rossetti mildly answered that he "meant precisely what he had said," whereupon the touchy painter, seeing his error, warmly granted his admirer's request, taking him as a pupil *gratis*, and thus founding an intimacy that led up to the companionship with Holman Hunt and Millais, and so to the famous Præraphaelite Brotherhood,—of which, however, Madox Brown was never a member. Of this much-canvassed coterie the author gives an interesting account; but we shall only note in passing that Dante Rossetti, after the fervor of youth was past, wearied exceedingly of the P. R. B., and was disposed to resent any allusion to it. In 1880 he said to Mr. Hall Caine, "As for all the prattle about Præraphaelitism, I confess to you I am weary of it, and long have been. Why should we go on talking about the visionary vanities of half-a-dozen boys? What you call the movement was serious enough, but the banding together under that title was all a joke." To a lady who asked him if he were "the Præraphaelite Rossetti," he replied curtly, "Madame, I am not an 'ite' of any kind; I am only a painter." Rossetti's first exhibited picture was "The Girlhood of Mary Virgin" (signed "Dante Gabriel Rossetti, P. R. B."), which he sent to the Free Exhibition in 1849. The work was well received by the critics (the storm against Præraphaelitism began in the following year), and was promptly sold at the painter's own price of £80.

Turning to our author's account of the literary side of Rossetti's career, we find that his first printed poem was "Sir Hugh the Heron," a boyish attempt imitative of Scott, begun when the author was twelve, and printed two years later at his grandfather Polidori's private press. In 1861 appeared his unsurpassed translations from "The Early Italian Poets." In 1867 he was attacked by insomnia, accompanied by partial failure of eyesight. Disabled thus from the practice of one art, he turned his thoughts more exclusively to the other; and his former vague project of one day issuing a volume of poems quickly took shape. Those familiar with Rossetti's life will recall a romantic incident connected with the preparation of this volume. His wife, to whom he was tenderly attached, died in 1862, after two years of wedded life. This loss seemed to the stricken painter to cover life with a funeral pall; and in his early trans-

ports of despair he went into the room where his dead wife lay, and placed his cherished book of MS. poems in her coffin — putting, says Mr. Hall Caine, “the volume between her cheek and beautiful hair, and it was that day buried with her in Highgate Cemetery.” “I have often,” he said, “been writing at those poems when Lizzie was ill and suffering, and I might have been attending to her, and now they shall go.” In 1869 he yielded to his friends’ solicitations that his wife’s coffin be exhumed, and the MS. recovered. This was done on October 10; and he was thus again put in possession of the correct form of his old poems, and also of some pieces of which he had retained no fragments. The volume was published on April 25, 1870; and the chorus of praise for it was “eager, loud, and prolonged.” But there was presently a bitterly dissentient voice. In the “Contemporary Review” for October, 1871, appeared an abusive article headed “The Fleshly School of Poetry — Mr. D. G. Rossetti,” and signed “Thomas Maitland” — “Maitland” soon proving to be Mr. Robert Buchanan. As Mr. Rossetti lays great stress on this deplorable episode, owing to its averred serious effect on his brother, we shall briefly review his version of it. The animus of the “Maitland” article is, he states, primarily traceable to a review he himself had written in 1866. It was in that year that Mr. Buchanan’s burlesque poem, “The Session of the Poets,” appeared in the “Spectator,” following the issue of Mr. Swinburne’s “Poems and Ballads.” It contained these lines:

“Up jumped, with his neck stretching out like a gander,  
Master Swinburne, and snealed, glaring out through his hair,  
‘All virtue is bosh! Hallelujah for Landor!  
I disbelieve wholly in everything! There!’  
With language so awful he dared then to treat ‘em,  
Miss Ingelow fainted in Tennyson’s arms;  
Poor Arnold rushed out, crying ‘Saeel’ inficetum!’  
And great bards and small bards were full of alarms:  
Till Tennyson, flaming and red as a gipsy,  
Struck his fist on the table, and uttered a shout:  
‘To the door with the boy! Call a cab! He is tipsy!’  
And they carried the naughty young gentleman out.”

At about this time Mr. William Rossetti was writing a review of Mr. Swinburne’s book; and the above lines moved him to open his critique as follows:

“The advent of a great poet is sure to cause a commotion of one kind or another; and it would be hard were this otherwise in times like ours, when the advent of even so poor and pretentious a poetaster as a Robert Buchanan stirs storms in teapots.”

So scored, Mr. Buchanan soon found occasion to “pitch into” an edition of Shelley prepared by his assailant, amiably affirming it to be “the very worst edition of Shelley which has ever

seen the light”; and thus was the battle joined.

Rossetti was not much cast down, it seems, by the “Maitland” article; but it was far otherwise when this piece reappeared (1872) much enlarged and trebly charged with venom, in a pamphlet volume entitled “The Fleshly School of Poetry, and other Phenomena of the Day, by Robert Buchanan.” As to Rossetti’s Poems, the pamphlet avers:

“... There is thorough nastiness in many pieces. A sickening desire is evinced to reproduce the sensual mood. Rossetti has not given us one rounded and noteworthy piece of art. He is fleshly all over, from the roots of his hair to the tips of his toes. Bad rhymes become the rule, and not the exception. . . . Sonnets 11 to 20 are one profuse sweat of animalism. ‘The House of Life’ is a very hotbed of nasty phrases. . . . In Rossetti’s poetry there is a veritably stupendous preponderance of sensuality and sickly animalism. He and Mr. Swinburne merely echo what is vile” — etc.

It may be charitably assumed that the writer of this precious “appreciation” was not aware when he wrote it that many of the compositions which he thus characterized as deliberate and unredeemed filth had once been placed by their author as a pious sacrifice in his dead wife’s coffin. When the pamphlet appeared Rossetti was in a distressing state, mentally and bodily, partly from insomnia, but chiefly through overdosing with chloral. He had resorted to the drug as a soporific in 1870; and from eighteen grains nightly, he had rapidly increased his allowance to 180 grains! Mr. Gosse states that “no case has been recorded in the annals of medicine in which one patient has taken so much, or even half so much, chloral as Rossetti took.” Thus, domestic grief and the strain of a restless, teeming imagination had brought on insomnia; insomnia had led to chloral; and chloral to depression, with a turmoil of distempered fears and fantasies. When Mr. Buchanan’s pamphlet appeared, Rossetti was on the verge of mental collapse; and this unhappy screed seems to have finished the work. His fancies, says the author, “now ran away with him, and he thought the pamphlet was a first symptom in a widespread ‘conspiracy’ for crushing his fair fame as an artist and a man, and for hounding him out of honest society.” His manifold delusions were thenceforth tinged with this notion. Having received, for instance, from Mr. Browning a copy of his “Fifine at the Fair,” he at once fastened upon some lines at the end as being a spiteful attack upon himself; and Mr. Browning was thereupon set down as a leading member of the “conspiracy.” Rossetti was never able to quite rid himself of

this fancy. To Mr. Browning was soon joined, as a fellow-conspirator, Mr. Dodgson, whose wildly absurd nonsense-poem, "The Hunting of the Snark," the unhappy man declared to be a pasquinade against himself. Another delusion may be recorded, if only as a curiosity in mental pathology. While staying at Broadlands, a friend's seat in Hampshire, Rossetti one day became angered at a thrush which trilled its lay in an adjoining garden, conceiving that the bird had been trained by the conspirers against his peace "to ejaculate something insulting to him"! Rossetti's illness culminated in the attempt at suicide (at the house of a Dr. Hake) to which Mr. Bell Scott has vaguely alluded, and of which the author, "rather than leave the matter open to dubious conjecture," gives a frankly detailed account, saying that his brother's despair impelled him finally to swallow the contents of a bottle of laudanum. "Of course his intention was suicide."

Mr. Rossetti, as we have seen, inclines to view the Buchanan attack upon his brother as contributing largely to his mental upset; and his tone throughout the chapter treating of the matter (even where he mentions Mr. Buchanan's final retraction) is charged with bitterness. "It is," he avers, "a simple fact, that from the time when the pamphlet had begun to work into the inner tissue of his feelings, Dante Rossetti was a changed man, and so continued till the close of his life." It seems clear that the pamphlet, appearing when it did, inflamed Rossetti's malady, and determined the peculiar drift of his hallucinations; but we must conclude, on our author's own showing, that had Mr. Buchanan never written of the "Fleshly School," insomnia and chloral, acting upon so sensitive and delicately balanced an organism, must have wrought approximately as they did.

Mr. Rossetti's narrative is a little jumbled, but it is eminently candid, and full of telling color and detail. It sets before us most vividly the true Dante Rossetti—a widely different figure, let us add, from the affected, fantastic Rossetti, half coxcomb, half mystic, as painted by the popular fancy. The letters are familiar, rather off-hand compositions, valuable mainly as reflecting the personality of the writer. The volumes form a desirable memorial of that rare genius whose distinction it is to have furnished his time with new and worthy pictorial and poetical ideals, and to have left the world appreciably richer in two arts.

E. G. J.

#### THE PARIS COMMUNE OF 1871.\*

The Commune of 1871 can never impress our imagination as does her terrible elder sister of '89. The events are perhaps too near us and the personal insignificance and selfish pusillanimity of the chief actors stand out too clearly in the pitiless glare of modern publicity. Moreover, the Revolution was a justified revolt against an organized system of political oppression and caste privilege, and amid all its extravagances and atrocities pursued a definite policy to a successful result. The leaders of the Commune never made it quite clear to themselves, their adherents, or the world, whether they were contending for municipal autonomy, for the social revolution, or for the temporary command of the luxuries of Paris. And the vague social distress and discontent which found vent through them is a phenomenon concerning the causes, the justification, and the possible cure of which we are still in the dark. Their sole contribution to the problem has been to strengthen the deep distrust with which sober men regard any attempts at reform that begin by weakening the restraints which the present organization of society enforces upon the brute beast within the man.

But though the higher historical imagination is not deeply stirred, there is a certain horrible fascination in reading of events like these taking place, not in the dimly conceived pre-Haussmannic Paris, but in the streets and squares of that very capital of pleasure and happy hunting-ground of the Cook's tourist that we know so well—how the Place de la Concorde shelled the Arc de Triomphe, and the Arc de Triomphe swept with grape-shot the Champs Elysées, how fiends in the shape of women fired the Rue Royale with petroleum, how the dead lay in heaps on the floor of La Madeleine, while the Louvre was encircled with a cordon of fire, and frenzied horsemen galloped from the fortress of the Hôtel de Ville to the armed camp in the Place Vendôme with orders to "blow up everything." It is as hard for us to realize as it was for the dazed French trooper whom Ludovic Halévy in his amusing reminiscences speaks of meeting at the gates of the city, and who to all inquiries could only reply breathlessly: "It's jess paralyzin' in Paris—barricades all over the place, and bombs, and gun-shots, and pistols going off, it's jess paralyzin', even if nothin' hits you."

\*THE HISTORY OF THE PARIS COMMUNE OF 1871. By Thomas March. New York: Macmillan & Co.



This story has just been told by Mr. Thomas March in his "History of the Paris Commune of 1871." The book is a somewhat amateurish performance, but merits attention as the first attempt in English to present a systematic impartial narration of these events based on a study of the sources. Mr. March cites as his authorities, and conscientiously uses, the official reports of the French Commission of Enquiry, the military report of Marshall MacMahon, the proceedings of the Conseils de Guerre and a number of other minor French treatises apologetic or explanatory. But his main reliance has evidently been the classical work of Maxime du Camp—"Les Convulsions de Paris," first published in the form of articles in the "Revue des Deux Mondes." A brief introductory chapter sketches the rise of the International and the fomentation of radical sentiment by the repressive régime and the injustices of the Third Empire. The narration proper begins with the arrival of the news of the Capitulation of Sedan, and the consequent deposition of the Emperor by an infuriated Parisian mob on the 4th of September. Three or four chapters are devoted to the history of the siege, including a full description of the unsuccessful attempt of the revolutionary party on the 31st of October to oust the Government of National Defence from the Hôtel de Ville. We are then shown the gradual growth and consolidation of this party, the federation of the national guards, the organization of the Central Committee, the daily increasing popular distrust and discontent, and the final exasperation of the populace by the terms of the truce and the German occupation of the Champs Elysées. Only a spark was needed to ignite this inflammable material. It was struck from a collision of the mob with the forces of the government in a blundering attempt of the latter to seize the cannon which the guards had dragged up to Montmartre for fear that Thiers would abandon them to Bismarck. The failure of this attempt, and the consequent withdrawal of Thiers to Versailles, delivered Paris over to the revolutionary leaders, somewhat to their own surprise and embarrassment. Of their rule, or misrule, from March 18 to May 21, when the reorganized army of Versailles reentered the city, Mr. March gives a full, clear, and impartial account. It would not be easy to lend artistic unity to this part of the story. For among these improvised rulers no man and no party possessing a definite policy exercised effective predominancy; and so the narration

of their actions breaks up into a fragmentary history of committees, departments, and the sterile agitations of individual greed or ambition. Any member of the Commune who could get control of one of the great departmental buildings was practically master there, unless he interfered overmuch with his colleagues, or seemed to be compromising the safety of the whole. The ultimate test of a man's influence was his power of "bluff," or perhaps rather the number of federated battalions that it was believed would rise at his bidding.

Mr. March confines himself to a plain narrative of the military operations, if they may be so called, and the legislative action of the Commune. He would have made a far more readable book if he had availed himself more freely of the stores of interesting anecdote and amusing character-sketches accessible in Maxime du Camp and his other sources. Of the real aims and motives of the more serious-minded among the leaders, of their justification in their own eyes, he tells us little, and his portraits of their characters are slight and not always discriminating. He recognizes the essential integrity of purpose of Delescluze and Varlin, whom he calls, "in honor, modesty, and sincerity the noblest . . . of the entire Commune." He does more than justice to that contemptible dandified bully, Raoul Rigault, when he pronounces him "the one strong-willed man of the Commune," and perhaps something less than justice to Jourde, who probably saved the Bank of France, and who at any rate handled millions without a suspicion attaching to his honesty.

The most readable part of the book is the full vivid description in the last hundred pages of the terrible eight days of fighting in the streets, which gradually strained the nerves of the soldiers as well as of the insurgents to the point where men become more or less than men, and culminated in wholesale cold-blooded butchery on both sides. A brief conclusion sketches the dealings of the French courts with the 36,000 prisoners taken, and the fate of some of the prominent leaders of the movement. The author's style, though straightforward and not unpleasant, is unformed and at times incorrect. He abuses the historic present—a form of vivacity in which only a Carlyle may safely indulge—and now and then relieves his emotions by naive apostrophes and ejaculatory moralizings, such as: "Alarmed, no! disgusted and humiliated," "Take heed, ye men of strong persuasions!" "Speed ye, Versaillais, if ye would



save your idolized city from a frightful calamity." There is a more than Thucydidean license of anacoluthon in the syntax of "and Paris was shut in upon herself for a few days only partially but presently to be absolute." And what Mr. March would call an "undisciplinatory" imagination expresses itself in such metaphors as: "The hot-headed youthdom which studies in Paris and becomes the feeding-trough of successive revolutions," or "the Commune borne into existence by a current of supposed patriotism which was only a cloak," etc. And in addition to these oddities of expression, the reader's attention is now and then startled by such freaks or monstrosities as: "inflammatory," "infuriated simples," "arson as a principle of practiques," "light-souled bouncers," "Rigault's body was lain beside a barricade," "punctilious for his own safety," "*la déchénse*" [sic], "a motley and disorderly paraphernalia." General ideas and illuminating philosophic criticism are wanting, unless we can accept as such the sapient observation that "hasty retributions are swift and often irremediable iniquities," or the aphorism "the intolerance of one sect is and ever shall be compensated by that of another," or the apocalyptic final utterance that "only the dumb have a universal language, and only the outcasts—actual or prospective—of society can own a universal republic."

Perhaps no very definite lesson can as yet be derived from this casual outburst of the appetites and envies that are always seething beneath the thin crust of civilization. We can see that, even apart from the peculiar conditions created by the siege, Paris was the predestined theatre of this uprising. For Paris is the one city in which the pleasures of *l'homme sensuel moyen* are most persistently and tantalizingly dangled before the eyes of the disinherited. And there is no other city in which a little money is so easily and obviously convertible into those pleasures as Paris. I mean that the poor devil in the street of Paris has a much more vivid conception of what it would be like to descend from his garret to a first floor apartment, to sip his absinthe at the Café Riche, dine at the Café Anglais, and enjoy the other delights obtruded upon his notice by the capital of pleasure, than his Chicago counterpart can possibly have of the discreet and sheltered luxury of a home on the Lake Shore Drive or on Prairie Avenue. He would know better how to transmute a purse of money into the pleasures he covets. And frequent revolutions have

familiarized him with the idea that the shortest way to this consummation is the seizure of political power. This reflection will not explain the action of the few honest fanatics of the Commune, but it contains the entire "psychology" of a majority of its "colonels" and "generals" and minor officials. The chief lesson of the miserable story for the student of history—after the obvious warning that our civilization is only skin deep—is the ruinous folly of procrastination, of half measures, of drifting with the tide in matters that concern the passions of the unthinking masses of men. Neither the revolutionary nor the governmental leaders intended or foresaw in the beginning the horrors of the final week. But both, while playing with the passions of their supporters, allowed affairs to drift until concession and retreat were impossible. A series of blunders and untoward accidents intensified the exasperation of the combatants on either side, and so, to apply a phrase of Mr. Ruskin, they saw "The resolved arbitration of the destinies conclude into precision of doom what they blindly and feebly began."

PAUL SHOREY.

#### ANGLICAN AND CATHOLIC.\*

Mr. Saintsbury recently said that Cardinal Manning "was less a man of letters than a very astute man of business." But Manning was much more than even a very astute man of business, because just as surely as his consummate diplomacy in ecclesiastical affairs rose at times to the dignity of statesmanship was Manning a great ecclesiastical statesman. His life was, indeed, so complete that he once intimated it would require at least three biographers to write it adequately: "an Oxford man for the first period; a priest for dogmas and councils and diocesan business (though I doubt if the same one could do the Roman part and the Westminster part); and for the political and social questions of my latter days a third, '*in rebus vitæ publicæ apprime versatus*.'"

If Mr. Purcell, therefore, in his new "Life of Cardinal Manning," was called upon to perform the work of three men, he was, on the other hand, given an abundance of material sufficient for at least three ordinary biographies. Besides having access to diaries, journals, au-

\* LIFE OF CARDINAL MANNING, Archbishop of Westminster. By Edmund Sheridan Parcell. In two volumes. New York: Macmillan & Co.

tobiographical notes, and a multitude of letters, he had constant opportunities of learning from Cardinal Manning himself the story of his life and the motives of his action. Mr. Gladstone, than whom no one was more intimately associated with Manning in his Anglican days, was also an inspiring source of information. This invaluable material (and it should be added that in his private diaries the Cardinal had revealed the inner workings of his mind with unusual clearness) Mr. Purcell has used with utmost liberality, allowing Cardinal Manning to relate, in so far as was possible, his own life in his own words.

The truth is, Mr. Purcell has been generous with his material to the point of indiscretion, and, not content with this, he has lingered over the weaknesses of his hero, while he does not seem to have emphasized his greatnesses. But if this be undeniable, it is just as undeniable that Mr. Purcell's book throws a flood of light on matters of importance hitherto hidden in obscurity.

One of these is the conversion of Archdeacon Manning to Catholicism. It has always been supposed that Manning seceded from the English Church because of the acceptance by that church of royal supremacy on doctrinal matters, resulting from the decision in March, 1850, which permitted its priests to deny the doctrine of Baptismal Regeneration. But the extracts from Manning's diary, and from his letters to Charles Laprimaudaye and Robert Wilberforce, prove beyond a doubt that as early as May, 1846, he had intellectually broken from the Anglican Church, although there is not a trace of this rupture in his public utterances until after the Gorham Judgment. Afflicted all these years by conflicting claims of conscience, his faith in the Catholic Church steadily increasing, Manning still preached with as much apparent assurance and authority as ever. The only explanation of this seeming duplicity lies in what Cardinal Vaughan, the present Archbishop of Westminster, has said about Manning. "Those who knew the Cardinal well," he observes, "knew that he had two moods of character. One of great caution and self-restraint when he spoke or wrote in public. Measure and prudence were then dictated by a high sense of responsibility. Another, of singular freedom and playfulness of speech, when he thoroughly unbent with those whom he trusted in private." Mr. Purcell furthermore suggests:

"Manning had, to put it broadly, two sets of people

to deal with: the one set, those who put their trust in him — the ecclesiastical authorities and his own penitents; the other set, those in whom he put his trust — his intimate friends and confessors. He dealt with each set from different standpoints: from the one he considered it his duty to conceal his religious doubts and difficulties; to the other he laid bare, as in conscience bound, the secrets of his soul."

Although Mr. Gladstone belonged to the former of these sets, there existed between the statesman and the churchman a very ardent friendship. Until Manning's conversion they were, according to Mr. Gladstone's own account, "in close and constant communication"; in many of the battles of belief they fought side by side. In 1838 they were together in Rome.

"Ask Gladstone," the Cardinal once said, "whether he remembers standing side by side with me in the Church of S. Luigi dei Francesi, listening to the sermon of a Dominican friar, and saying to me, 'Such preachers we want at home — eloquent and impassioned, yet singularly dogmatic in their teachings.' This incident Mr. Gladstone remembered well. 'Ask the Cardinal,' he said in retort, 'if he remembers how, when we were walking together one Sunday morning in the Piazza dei Fiore, he rebuked me for buying apples on a Sunday. The Cardinal Archbishop,' he added with a smile, 'is, I fancy, far more tolerant than the straitlaced parson of that day.'"

After Manning was received into the Catholic Church in 1851 he and Gladstone did not meet for twelve years; their interrupted correspondence was then renewed, but it was without the warmth that marked their early friendship.

However, the friendship between Gladstone and Manning was much more sincere and lasting than that between Newman and Manning. Between these men a mutual mistrust seems to have arisen after Manning, who at no time was very strongly influenced by the Oxford Movement, and had, indeed, withdrawn from the Movement upon becoming Archdeacon of Chichester, attacked the Tractarians in his Fifth of November Sermon, 1843. This distressing mistrust was never overcome on the part of either, and a conciliatory correspondence begun in 1867 resulted in each expressing the not unhumorous resolution of saying a series of masses for the friendly intentions of the other. Two years later Newman wrote to Manning: "I do not know whether I am on my head or my heels when I have active relations with you." After they became cardinals they met but twice. Yet such is the eloquent complexity of man's character that at Cardinal Newman's death Manning spoke of him as his "brother and friend of more than sixty years"!

As a churchman Manning's work was three-

fold,—that of the author, of the preacher, and of the spiritual guide. As an author, his style was sometimes obscure, seldom distinctive, always unpolished. He was not an original thinker, nor a profoundly read theologian; he was not logical enough to be a successful controversialist, nor imaginative enough to produce literature of lasting merit. As a pulpit orator, a clear penetrating voice added to a dignified and impressive manner. But with Manning, even more than with Matthew Arnold, conscience was three-fourths of life, and the rules of conduct which he prescribed as a spiritual guide were often extremely rigorous. In the fulness of his piety he thought more of the spirit than of beauty.

In the larger sphere of public action Manning was, with his tact, his diplomatic skill, his persuasive and conciliatory manners, and his great tenacity of purpose, everywhere so eminently successful, that he was once likened to "a pawn on the ecclesiastical chessboard, pushing his way through hostile lines to the goal of his desires." If his methods were sometimes open to criticism, as in the Errington case (upon which Mr. Purcell dwells much too minutely), his conduct was always inspired by pure and exalted motives. His most brilliant honors as an ecclesiastical statesman were won as a Father of the Vatican Council, where, turning aside all opposition, he brought about the definition of Papal Infallibility. The meeting of the Vatican Council at which this definition was carried is vividly described by Mr. Purcell:

"On Monday the 18th of July, 1870 [the Vatican Council] held its fourth and last public session. The excitement was intense. The moral as well as the material atmosphere was charged with electricity. Men to whom the Faith of the Church was as a breath to their nostrils stood in that hour trembling on the verge of future events, they knew not what—revolt, schism, apostasy, perhaps the fall, if not of nations and peoples, as the prophets of ill had predicted, of individuals, bishops, priests, and even whole communities. The thunder-storm, the lightnings from Heaven which burst over the Vatican, as the Council received and ratified the Papal Decree, was but a pale reflex or faint whisper of the moral storm which agitated the hearts of men, and shook for a time from their balance the minds of but too many. The more subdued the excitement, the more intense. The white-mitred Fathers of the Council, as they took part in the last scene of the moving drama, were subdued into a silence by a feeling akin to awe. Manning was, perhaps, the most silent; but, as an eye-witness related, his face was flushed with excitement and transfigured with an indescribable look of triumph at the unanimity with which the Council, in obedience to the Divine Will, ratified, as he had predicted, the dogma of Papal Infallibility. . . . On the day after the Definition—Tuesday, 19th of July—War was declared between France and Germany. And

War, the great proroguer of Councils, prorogued the Vatican Council for an indefinite period."

Unfortunately, all the chapters of Mr. Purcell's work do not show the really masterful treatment of that from which I have just quoted. The value of the work is seriously marred by an unusual quantity of misprints and oversights, and by mistakes in matters of fact which might have been remedied by a careful revision. Mr. Purcell, moreover, has shown little skill in the treatment of his material, and almost no sense of proportion. There are many needless repetitions. Further than this, Mr. Purcell is unjustly severe with his hero, and frequently imputes to Cardinal Manning motives utterly unworthy of so good and great a man.

TULEY FRANCIS HUNTINGTON.

#### RECENT BIBLICAL CRITICISM.\*

American interest in matters of Biblical criticism, instead of waning, is constantly growing. The theories of German scholars have not merely become known to technical students, but they are permeating also the atmosphere of popular knowledge. Books are being prepared which the ordinarily intelligent person can read with profit, and which will enable him to thread his way through the somewhat devious paths of the Higher Criticism with clearer view and surer step. As a result, some clearly defined attitudes on the part of a larger company than that of the scholars are easily discernible. There is, first of all, a small number of those who have accepted, without much study, the most radical conclusions of the most radical of German scholars. These are for the most part clergymen who are proud to be numbered among the favorers of all new things, who have accepted these views, not because they have become convinced by careful study that here is the only safe ground, but because these theories are destructive of much that has been for a long time accepted among us. At the other extreme stands the class of rigidly orthodox persons, who are equally ignorant with the former class of the real facts in the case, but who are always against anything that is new. Between these are several other classes standing at varying distances from one or the other. There are those who, having examined

\* *THE ELEMENTS OF THE HIGHER CRITICISM.* By Andrew C. Zenos. New York: Funk & Wagnalls Company.

*THE HIGHER CRITICISM OF THE PENTATEUCH.* By William Henry Green, D.D. New York: Charles Scribner's Sons.

*THE UNITY OF THE BOOK OF GENESIS.* By William Henry Green, D.D. New York: Charles Scribner's Sons.

*THE HISTORY OF THE HEBREWS.* By R. Kittel. Volume I., Sources of Information and History of the Period up to the Death of Joshua. Translated by John Taylor, D.Lit. London: Williams & Norgate.

*THE WISE MEN OF ANCIENT ISRAEL AND THEIR PROVERBS.* By C. F. Kent, Ph.D. Boston: Silver, Burdett & Co.



in some degree these topics and perceiving their extreme difficulty, are inclined to leave the matter alone until more definite conclusions have been reached. Some, having given careful study to the subject, feel that the orthodox position has not been seriously disturbed; others recognize that new points of view must be taken, but are not prepared to take them. There are still others who hold that the results of Biblical criticism, while affecting the outward form of the Biblical revelation, have not at all changed the essential truth of it. They either reduce the discredited material to moral teaching through symbolism, or hold faith and science strictly apart from one another.

Meanwhile, the field is being cleared somewhat by the examination of fundamental principles. A little book by Professor A. C. Zenos, entitled "The Elements of the Higher Criticism," is of exceeding value in this respect. With steady judicial balance the true meaning and proper methods of the Higher Criticism are set forth, as well as the relation of this science to other associated sciences, and the dangers that threaten the scholar in his employment of this instrument. The book is a model of clearness, and, coming as it does from one who is recognized as belonging to the conservative wing of the Presbyterian church, will be of great influence in opening the eyes and clarifying the judgment of those who are associated with that party, while it is of real service to their opponents to have pointed out to them in so reasonable a manner the difficulties and extravagances into which one may fall by an unwarranted use of the Higher Criticism. It is interesting to notice that Professor Zenos draws all his illustrations of the methods of Higher Criticism from its abuses. One reading his book would be inclined to think that the higher critics have been constantly making mistakes, and that the method has accomplished little or nothing. We can understand the hindrances under which Professor Zenos labored, and, on the whole, think him eminently wise in the cautious way in which he has proceeded. It would be of inestimable benefit to any intelligent student of the Bible to read and digest this clear and valuable manual.

Professor William Henry Green is recognized as the champion of the conservative school in Biblical study, and from no other writings can one gain so clear an understanding of the merits and the defects of this school than from his two books now before us. In "The Higher Criticism of the Pentateuch" he has set forth the general principles which should govern any proper study of this portion of the Old Testament and his criticisms of the methods and results of the progressive school. He starts with the acceptance of the unity of the Bible, and has here done excellent service in bringing forward an often forgotten fact, namely, that the Bible, as it stands, has a single message, an organized character. But it seems to us that the conclusion which he has drawn from this important fact, namely, that therefore there is presumptive evidence

that the Bible was originally a unity in all its parts, cannot but be regarded as unwarrantable. His whole discussion is vitiated by this begging of the question; and, indeed, we find it difficult to follow him, since he is constantly making those assumptions which should not precede, but follow, a study of the material itself. The question, *e. g.*, in what respect the Bible is the Word of God, is answered in the Bible itself, by a study of its own statements and contents; one particular theory on this point cannot be accepted beforehand and made the basis of argument.

In his second work, "The Unity of the Book of Genesis," Dr. Green has done some most excellent service by testing in detail the hypotheses of the advanced critics concerning the formation of the Book of Genesis. The volume is not one suited for popular reading, but demands a knowledge of Hebrew. To anyone who is willing to give time and patience to the examination of this book in connection with a book of the other school there will come a clearer and juster view of the scope and the results of the work of the Higher Criticism as it has dealt with the book of Genesis.

Such a work of the advanced school is found in the translation of Kittel's "The History of the Hebrews." Professor Kittel is a representative of the so-called Dillmann school of Old Testament criticism,—not the most radical of the German schools. His mediating attitude has been severely criticized by some modern scholars (notably in a fierce review of the "History" by the late W. Robertson Smith), but without reason. The book requires the same detailed study that is demanded by Professor Green's "Genesis," and anyone who hopes to find in it an interesting story, such as Stanley gave us in his lectures on the Jewish Church, will be disappointed. It is a book for scholars and for those who can give time to the study of processes. We are not especially impressed with the excellence of the translation. Some passages, fortunately not many, are made quite unintelligible, and the whole is not up to the standard required of modern translations. Still, we hail this book with great satisfaction, because now for the first time is presented to students the opportunity of studying in English speech a History of Israel, based on the most approved results of Higher Criticism and written by a learned, devout and candid scholar.

Few people know that there was another class of teachers in Ancient Israel besides the prophets and the priests, but so we learn from Professor Kent's "The Wise Men of Ancient Israel and Their Proverbs." Merely to call attention to the work of the wise men of the Old Testament is a sufficient reason for this book. The kernel of its usefulness is found in a classification of the precepts of the Book of Proverbs according to their significance rather than on the helter-skelter method of the original collection. Dr. Kent has also furnished a series of introductory studies in which he discusses fully and very satisfactorily the work of the wise men, the

wisdom literature of the Old Testament, and the peculiarities of the Book of Proverbs. Two supplemental studies are also added,—the first dealing with that inevitable topic contained in every book nowadays, "the 'social teachings' of the Wise Men," and the second handling in a fresh way Jesus' use of the Book of Proverbs. While there is nothing especially original in the book, it is a clever and instructive presentation of material which one hitherto would have had to go far to find.

GEORGE S. GOODSPEED.

#### SHORT STORIES BY AMERICAN WRITERS.\*

Every season brings to the library-table a number of books which serve particularly to illustrate how wide a field is offered the story-writer by the diversified geography of our continent and the heterogeneous population by which it is inhabited. This literature of the locality and the lesser community, taking for the most part the form of the short story, swells rapidly in volume, but its possibilities are almost infinite, and the staid city-dweller is only beginning to realize the variety of the life that finds shelter within the broad confines of the Republic. Mr. John Fox, Jr. is one of the newest workers in this field of the distinctly localized tale or character-study, and his first book, "A Cumberland Vendetta and Other Stories," exhibits strength of conception and finished workmanship. The Kentucky mountaineer is the chosen theme of Mr. Fox, who writes from intimate association with the types and scenes he has sought to portray, and puts the impress of truth upon his pages. "A Mountain Europa" is a little more conventionalized than the remaining stories in the volume, and suggests some of the work of Mr. Bret Harte. Two of the three others are practically one continuous narrative, having for their theme a grim mountain feud, as romantic in interest as any Corsican vendetta. The last piece, "On Hell-fer-Sartain Creek," is a sketch of

\* *A CUMBERLAND VENDETTA and Other Stories.* By John Fox, Jr. New York: Harper & Brothers.

*RED MEN AND WHITE.* By Owen Wister. New York: Harper & Brothers.

*A GENTLEMAN VAGABOND and Some Others.* By F. Hopkinson Smith. Boston: Houghton, Mifflin & Co.

*THE BACHELOR'S CHRISTMAS and Other Stories.* By Robert Grant. New York: Charles Scribner's Sons.

*PEOPLE WE PASS.* Stories of Life among the Masses of New York City. By Julian Ralph. New York: Harper & Brothers.

*A MAD MADONNA and Other Stories.* By L. Clarkson Whitelock. Boston: Joseph Knight Co.

*THE LITTLE ROOM and Other Stories.* By Madelene Yale Wyne. Chicago: Way & Williams.

*THE MYSTERY OF WITCH-FACE MOUNTAIN and Other Stories.* By Charles Egbert Craddock. Boston: Houghton, Mifflin & Co.

*THE CUP OF TREMBLING and Other Stories.* By Mary Hallock Foote. Boston: Houghton, Mifflin & Co.

*LOVERS' SAINT RUTH'S and Three Other Tales.* By Louise Imogen Guiney. Boston: Copeland & Day.

only two pages, but is a masterpiece of condensed dramatic narrative. There is a great deal of dialect in these stories, but they would be impossible without it, and we never feel that it is used out of pure wantonness. Mr. Fox has, in this volume, achieved a distinct success, and it will not take much more of such work to give him high rank among our story-writers.

Mr. Owen Wister's "Red Men and White" is a collection of frontier sketches and stories, eight in number, which present with vividness of portrayal the various types of civilized and uncivilized humanity to be found in the far West. Arizona and Idaho are the scenes of most of these sketches, and the pages are peopled with Indians, cowboys, miners, barroom-loafers, tenderfeet, and soldiers, all drawn to the life, and all participating in picturesque, adventurous, or humorous situations. Mr. Wister's story of "The Second Missouri Compromise" is one of the best short stories that have ever been told of our frontier life. It deals with the unreconstructed members of the Territorial Legislature of Idaho in the year 1867, and is a story of allegiance to the Lost Cause brought into conflict with the very human yearning to draw a periodical stipend from the money-chest of the despised but victorious government. Another of the stories—"The General's Bluff"—contains some excellent Indian strategy, and has General Crook for a central figure. These stories have a moral, two morals in fact. One of them is the danger to our civilization resulting from the lawlessness of the frontier; the other is the difficulty of dealing with Indian affairs at long range, by a lot of wisecracks at Washington who have never seen an Indian in his native haunts. Both morals are impressively put, and we should as a nation do well to heed them.

"There are gentlemen vagabonds and vagabond gentlemen. Here and there one finds a vagabond pure and simple, and once in a lifetime one meets a gentleman simple and pure. Without premeditated intent, or mental bias, I have unconsciously to myself chosen some one of these several types—entangling them in the threads of the stories between these covers." Thus Mr. Hopkinson Smith prefaces his new volume of nine stories and sketches, and thus we are to interpret their lesson. The fine although decayed Southern gentleman of the titular story, and the physician who is the unconscious hero of "A Knight of the Legion of Honor," are the most carefully studied types of gentleman to be found in these pages, and their conduct speaks well for the ideals of character that most appeal to the author. Slight as some of these sketches are, they are all informed with a kindliness of spirit that cannot fail to touch the heart of the reader, while their picturesque observation and shrewd humor give them a charm that almost makes one forget how fragmentary they are.

Five other stories go with "The Bachelor's Christmas" to round out Mr. Robert Grant's new book. These stories are studies in light comedy, based upon

incidents frequently improbable, and not notable for constructive skill, yet easy, graceful, and entertaining. Mr. Grant's powers of invention are considerable, and his themes are therefore less hackneyed than with most writers. Humor and pathos alternately appeal to our attention, the one never boisterous, the other carefully subdued. The stories are of the approved "magazine" type, and their collection results rather in a magazine than in a book.

It is greatly to be hoped that the popularity of "Chimmie Fadden" will not result in swamping us with Bowery literature for the next few years, but when we think of the way in which the floodgates of Scotch dialect have been opened upon us by the chroniclers of Thrums and Drumtochty, we realize that almost anything may happen. For the present, at all events, without taking overmuch thought for what is to come, we may find a tempered delight in Mr. Townsend's work, and in that of one of the best of his rivals, Mr. Julian Ralph, whose "People We Pass" is a collection of eight Bowery sketches, written from intimate acquaintance with the scenes and types of that unique alum. But a few more books of the sort would make the Bowery a burden. Mr. Ralph's work is excellent journalism, hardly more than that. It entertains, touches the sentiment, and appeals to the sense of humor; which means that it attains a certain degree of success.

In "A Mad Madonna and Other Stories" Mr. Whitelock develops an idea which, although not exactly new, is sufficiently unhackneyed to be worthy of treatment. The notion is that of a picture or statue coming to life, the myth of Galatea, in short. It is the central theme of two out of the six stories, and one or two of the others play about the fancy. Unfortunately, the author does not possess the imagination necessary to deal successfully with material so elusive, his treatment being rather commonplace and unimpressive. He fails to get the right atmosphere, and atmosphere is everything in such dealings with the supernatural. The title-story is the best of the half-dozen.

Six mites of stories, mostly uncanny in subject-matter, make up Mrs. Wynne's pretty volume, of which we must make some such criticism as was given to Mr. Whitelock's collection. The imaginative atmosphere is lacking, and without it a ghost-story is naught. The tale of "The Little Room," together with the sequel thereto, fails to stimulate more than a languid curiosity, it is all so obviously impossible. The mystery is mechanically contrived, with but the faintest suggestion of a psychological explanation. We are far from asserting that mysteries should always be cleared up, but the fancy should be given some clue upon which to work, else are we merely baffled at the end, to say nothing of being irritated by mere invention without verisimilitude.

There are but three stories in Miss Murfree's volume, and they take us as usual to the Tennessee mountains. While there is something of novelty about the incidents with which they are concerned, the stories impress one, on the whole, as very famil-

iar. The scenery, the types of character, and the motives, are those which the writer has employed many times before, as well as the style, which has all of the old almost magical quality. We think so well of this style that we are all the more pained by the false note occasionally sounded. "The blue ribbon decorated cattle and horses were bred within ten miles of the flaunting flag on the judges' stand, and the foaming mountain-torrents and the placid stream in the valley beheld no cerulean hues save those of the sky which they reflected." There is such a thing as going too far in search of synonyms, and repetitions are not to be avoided at any cost.

Mrs. Foote's new volume contains four stories, all upon Western themes, and all displaying the felicity of constructive design and the effective reserve of language that we have come to expect from this strong writer as a matter of course. Mrs. Foote has a way of getting inside her characters, of thinking with them from their own points of view, that is really remarkable, and that sets her work upon a high plane. "The Cup of Trembling" seems to us rather the best of these four admirable stories, and outlines a tragic situation not easily to be shaken from the memory.

There is a distinction of style in Miss Guiney's four stories that goes far to make up for the amateurish art by which they are otherwise characterized, which the writer, indeed, frankly admits when she says that "they stand for apprentice-work in fiction, and are my only attempts of that kind." One of them is based upon an incident so similar to the story of little Father Time in Mr. Hardy's latest novel that Miss Guiney feels it necessary to state that the incident was got by her from a newspaper some years ago, and worked into its present shape before the serial publication of "Heart's In-surgent." The first of the four stories, "Lovers' Saint Ruth's," for which the author seems to care the least, appears to us the most charming of them all. It is a sad sweet chronicle of seventeenth century England, deeply felt, and infused with some measure of the historical imagination. This book is artistically made, and very attractive externally.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

Two books by  
Mr. Saintsbury.

Mr. Saintsbury's work is familiar to all readers of current literary criticism. It is characterized by good sense and good temper; it exhibits wide reading and a retentive memory; its judgments are worded in a style that is often pretentious and affected but rarely obscure; it carries the reaction against pedantry so far as to care little for minor inaccuracy of statement; it makes pleasant and stimulating reading. It is not great criticism because it plays about the surface of the subject discussed instead of divulging the inner significance, because it lacks the quality of inevitableness except where the most



obvious things are concerned. But it conceals its lack of the deeper qualities of criticism beneath a brilliant display of "points," often acutely made, the product of a marked intellectual agility. The second series of Mr. Saintsbury's "Essays in English Literature, 1780-1860" (Imported by Scribner) abundantly illustrates the characteristics above enumerated. The subjects of these essays include Southey, Cobbett, Landor, Hood, Miss Ferrier, and Madame D'Arblay. There are also essays on "Three Humorists," "Some Great Biographies," "The Historical Novel," and "Twenty Years of Political Satire." The author disports himself nimbly in these diverse fields of investigation, and is always entertaining. But why does he persist in writing such English as this? "For who can praise enough, or read enough, or enjoy enough, those forty-eight volumes of such a reader's paradise as nowhere else exists? The very abundance and relish of their pure delightsomeness has obscured in them qualities which would have made a score of reputations." These sentiments are admirable, for Scott is their subject, but we cannot say much for the form in which they are expressed.—The other book by Mr. Saintsbury to which we now have to call attention is "A History of Nineteenth Century Literature, 1780-1895" (Macmillan). This is the fourth volume of the series projected some years ago, to cover the whole field of English literature. Mr. Saintsbury has already dealt with the Elizabethan period in a volume of this series, while Mr. Gosse has treated of the period intermediate between the Elizabethans and our own time. The first volume of the work remains to be written. The Rev. Stopford Brooke was to have done it, but has been prevented by illness. Meanwhile, his "History of Early English Literature" covers half the period of the unwritten first volume, although its scale is much larger than that upon which the volumes by Mr. Saintsbury and Mr. Gosse are prepared. In discussing the literature of the nineteenth century, Mr. Saintsbury has excluded all authors now living, with the one exception of Mr. Ruskin. The task of summarizing the literary product of England during the past hundred years was no trifling one, and has meant an enormous amount of reading on the part of the author. He has been called upon to express critical judgments by the hundreds, if not by the thousands,—a fact to be borne in mind before one says overhasty things about the airy parade of omniscience so characteristic of the work. It is a little startling, no doubt, to be told that Molière was no poet at all, that Coleridge's "Wallenstein" is better than the original, and that the letters of Shelley, Lamb, and FitzGerald are of distinctly lower rank than those of Gray, Walpole, Cowper, and Byron. But we expect startling *dicta* now and then from Mr. Saintsbury, and need not take them very seriously. On the whole, we are thankful for this extremely readable history of our nineteenth century literature, and predict for it a marked popular success.

*An ideal set  
of "readers."*

We have often spoken of the school "reader" as an evil, because of the scrappy nature of its contents, and because its use frequently means tiresome repetitions and the exclusion of children from the widest possible range in their reading. But we have never denied that the "reader" may have its value, or that the preparation of "readers" is an educational task well worth undertaking. The difficulty is that few persons who have sought to compile such volumes of selections have possessed the requisite taste and knowledge of literature; that most of them have disregarded the fundamental principle which declares that nothing should be admitted which is not marked by distinct literary value. We have recently received what may fairly be called an ideal set of "readers," the "Heart of Oak" books, in six numbers, prepared by Professor Charles Eliot Norton, and published by Messrs. D. C. Heath & Co. Beginning with a volume of nursery jingles and Mother Goose melodies, continuing with classical fairy-tales, hero-stories, and poetry that is simple yet noble, ending with such authors as Mr. Ruskin, Carlyle, Macaulay, Lowell, Wordsworth, and Tennyson, these books, from first to last, contain nothing but good literature. We may even say more than that. Coming upon each successive selection, we say not merely: "This is a good thing for children to read, and deserves a place in the volume," but rather we say: "What a singularly happy thought it was to include this particular piece." When we have said this a hundred times or so we begin to realize something of the toil and good taste that have gone to the making of this series. Two other features of the editing deserve to be noticed. One of them is that the selections are often very long; in volume three, for example, we have Lamb's "Adventures of Ulysses" entire. The other is the frequent grouping of pieces relating to a given subject. We find in one place, for example, the following selections: a prose passage on "The Bird" from Mr. Ruskin, Frere's translation of the great chorus from Aristophanes, Arnold's "Poor Matthias," Milton's sonnet to a nightingale and the ode of Keats, Arnold's "Philomela," Wordsworth's and Shelley's "To a Skylark," and Wordsworth's "To the Cuckoo." Such groups as this occur in many places, each selection in a group not only making its own impression, but also deepening the impression made by the others. We should also give a few words of praise to the notes at the close of each volume, and to the accuracy of the texts printed. And besides saying all these things, we must find space for a quotation or two from Professor Norton's preface. "Poetry is one of the most efficient means of education of the moral sentiment, as well as of the intelligence. It is the source of the best culture. A man may know all science and yet remain uneducated. But let him truly possess himself of the work of any one of the great poets, and no matter what else he may fail to know, he is not without education." "The youth who shall become

acquainted with the contents of these volumes will share in the common stock of the intellectual life of the race to which he belongs; and will have the door opened to him of all the vast and noble resources of that life."

*Mr. Carr's  
King Arthur.*

The greatest dramas of the world have all been shaped from tales, legends, or myths, "already in some degree known to those who heard or read. In fact, it is perhaps one of the conditions of great dramatic art that it should be free from the requirement of ordinary curiosity as to the end and upshot of the matter, which is rather a mark of modern literature than a universal necessity. The great poet worked with material not unfamiliar to his audience, and so could count upon an appreciation of his art and an interest in his own creation made possible by familiarity with the traditional guise of the subject matter which gave him opportunity. Such is also the case with Mr. J. Comyns Carr's play, "King Arthur" (Macmillan), but in almost inverted wise. For while Shakespeare and Goethe took what they would from common tradition or the work of lesser men before them, this play is founded on material which has been fashioned into shape, into a form that for most of us is final, by one of the great poets of the century. It would be hard if all the associations which attach themselves to the names even of Lancelot, Guinevere, Elaine, to the mere mention of the Round Table and the Holy Grail, if all these feelings would not carry us on with interest to the end; and so they do. But the play has not a strong character of its own. Mr. Carr, while blending a number of Tennyson's motives into a dramatic whole, has here and there gone back to Malory, and here and there in the good old custom has trusted to himself. His play doubtless gives an excellent opportunity to Irving in more ways than one. But the great tradition and the well-known figures stand unchanged, and except for now and then a striking phrase, literature is never the richer. The old story has no more for us than it had a year ago: perhaps it was all that could have been asked, that it should mean no less.

*A readable  
book of memoirs.*

Charles François Gounod's "Memoirs of an Artist" (Rand, McNally & Co.), is a readable little book, eminently wholesome and stimulating in tone, which narrates briefly and unaffectedly the events bearing upon the writer's artistic career and development, from early childhood down to the period of the production of "Faust"—at which point the recital unaccountably breaks off. M. Gounod's pages are strewn with memories of his more or less distinguished friends and preceptors, M. Reicha, Cherubini, Ingres the painter, Mendelssohn, and Madam Henzel, etc. Ingres he met at Rome, whither he (M. Gounod) was sent in 1834, after winning at the Paris Conservatory the *grand prix de Rome*. He paints an engaging portrait of this artist, then

director of the Academy of France, at Rome, and tells a pretty story illustrative of his devotion to artistic truth. M. Ingres was then at work on his fine "Vierge à l'Hostie," destined for the Demidoff collection; and M. Gounod states that in the original composition the foreground was not occupied, as now, by the mystic ciborium, but by an exquisite figure of the infant Jesus lying asleep, his head resting upon a cushion, one tassel of which he seemed to be playing with. M. Ingres, he continues, seemed well satisfied, and when the waning light obliged him to suspend work, he was delighted with the day's performance. But, adds M. Gounod, "in the afternoon of the next day I ascended again to his studio. No more infant Jesus! The figure had disappeared, scraped off entirely with a palette-knife, not a trace of it remaining. 'Ah! M. Ingres!' cried I, in consternation. And he, with a triumphant air, replied: '*Mon Dieu, yes!*' And then again, with stronger emphasis, '*Yes!*' The splendor of the divine symbol had just appeared to him superior to the radiant human reality, and, therefore, more worthy of the homage of the Virgin adoring her Son." It is interesting to note that M. Gounod's favorite employment at Rome was the reading of Goethe's "Faust"; and that his first idea of the Walpurgis Night, of the opera composed seventeen years later, came to him during a nocturnal excursion to Capri. Aside from its purely narrative element, the memoir contains some valuable comment and criticism; and it deserves to be read and pondered by students of music. But the best of the book, to our notion, is the impression it leaves of the author's singularly pure and genuine character. The translation is acceptably done by Miss Annette E. Crocker, and the publishers have displayed due taste as to externals, the emblematic cover being especially well done.

*The future  
American  
literary type.*

A very readable and suggestive little book, albeit rather more abstractive in tone than its title seems to imply, is "Types of American Character" (Macmillan), by Gamaliel Bradford, Jr. Of the seven essays contained in the volume, three, "The American Pessimist," "The American Idealist," and "The American Out of Doors," have already appeared in the "Atlantic Monthly"; while the others, "The American Epicurean," "The American Philanthropist," "The American Man of Letters," and "The Scholar," are now printed for the first time. Mr. Bradford's book is fresh, thoughtful, and stimulating, and its style is indicative throughout of the excellent literary company its author has kept. Among the many interesting questions touched upon is the moot one: What will be the first really great original literary development of this country? The still lacking, though not impossible one, who is to shape the course of our impending distinctively national literature, and be its herald and morning star, will prove to be—not the novelist, not the dramatist, not even the threatened far-Western bard, fresh from the

ploughtails, free as the unyoked steer, and redolent of the virgin soil of his own billowy prairies — but, Mr. Bradford thinks, the humorist, some "true son of Aristophanes and Rabelais and Cervantes, who will prick the bubble of our vast self-satisfaction, without bitterness, without harshness, with none of the cynical satire of the French pessimistic school." His first principle will be laughter, but his second will be love; he will ridicule many things; he will tread on a great many people's toes; but he will do it all with such a charming grace, and with so plainly benevolent an intent, that his victims will smile at their own smarts. He will love those whom he chastens — as the true humorist must; and, says Mr. Bradford, "I should advise him to inscribe on his title-page these charming verses, which I borrow from M. Anatole France, who has himself borrowed them from I know not where,—

*'Les petites marionnettes  
Font, font, font,  
Trois petits tours  
Et puis s'en vont.'*

Let us admit that our coming Cervantes will find no lack of butts for his shafts.

*A well-edited  
edition of an  
old poem.*

The University of Chicago inaugurates a new series of monographs, to be known as "English Studies," with the publication of an edition of Lydgate's "The Assembly of Gods." Dr. Oscar Lovell Triggs is the editor of this text, and the work was offered to the University in support of his candidacy for the doctor's degree. It will also be published in London, in the series of the Early English Text Society. In his introductory chapters, the editor describes the manuscripts and the prints of the work, and discusses the questions of title, date and authorship, metre, rhyme, and language. Then follows a literary analysis of the poem, and a series of special "literary studies" of its more salient features. The text follows, in 61 pages and 2107 numbered lines. Some thirty pages of notes, a catalogue of persons, a glossary, and a collection of "special phrases and proverbs" complete the apparatus of this remarkably well-edited book. The poem itself is not exactly readable, but Dr. Triggs has done his best to make it so. His treatment has a marked literary character, very noticeable in the special studies and the notes, which sets it in refreshing contrast to most studies in Middle or Old English literature. He brings a wide range of reading to bear upon his work at every point, and his collection of parallelisms is extremely interesting. Altogether, his work is distinctly creditable to English scholarship, and justifies the great quantity of labor that must have been expended upon it.

*The minor studies  
of M. Jusserand.*

M. Jusserand is already known to American readers, and his new volume, "English Essays from a French Pen" (Putnams), will not diminish his reputation. It is not an especially noteworthy book by reason of

its subject-matter, for it gathers together five essays which have no particular importance and no very definite connection. But each subject the author has handled in an entertaining way, so that one reads everything with pleasure; indeed, he seems to possess to a great degree the art of telling a story. So, although three of his essays are of that very unpromising kind,—running summaries of the contents of books,—yet all have something at least of the power of attracting the attention and of holding the interest. Two of the essays are rather slight, one an account of the dangers besetting the life of a nun in the twelfth century, and the other a note on Voltaire's visit to England, both drawn from somewhat recondite sources. The more extended pieces of work are accounts of Girard's journey to Scotland in 1435, and of Sorbière's journey to England in 1663, and a very entertaining study of the life and work of Scarron. These have been published before; the first two in the "Nineteenth Century," the last as introduction to a translation of Scarron's "Roman Comique." There is more body to these three than to the two shorter ones, which come as curtain-raiser and after-piece. But all five will be found good reading (a Frenchman is almost always amusing) and full of curious information, so that there is not much more to ask of them. The book has several good illustrations, some from sources contemporary with the topics, some otherwise appropriate.

*Persons and  
pictures of  
Colonial times.*

"Colonial Dames and Good Wives" (Houghton) is, as the reader may guess, a new book by that indefatigable student of early American manners, Mrs. Alice Morse Earle. To those familiar with the author's work,—and most of us are,—the drift of the volume is sufficiently indicated by such chapter headings as "Consorts and Relicts," "Women of Affairs," "The Colonial Adventuresses," "Their Amusements and Accomplishments," "Daughters of Liberty," "Fireside Industries," etc. Mrs. Earle writes in her usual pleasant vein, interlarding her work with copious extracts from old-time records, and lighting up with her sedate humor a subject in itself not an especially engaging or stimulating one. Mrs. Earle has a light touch and a sense of style; and her friends would perhaps be glad should she allow her pen to range afield occasionally, and to stray from a theme wherein her manner tends to stereotype itself.

*A charming  
tribute to  
Stevenson.*

It is a little late to call attention to the study of Robert Louis Stevenson by A. B., with a prelude and a postlude by L. I. G., that was privately printed by Messrs. Copeland & Day some months ago, but the booklet should not pass unmentioned. The initials of the writers are so transparent that we do not feel that we are violating the ethics of criticism in speaking of Miss Brown and Miss Guiney as the authors of this charming tribute to a beloved memory. Miss Guiney's part of the work is in verse, a little labored,



but full of fine feeling; Miss Brown's essay is a graceful criticism — in part a mosaic of anecdote and citation — of the life and work of Stevenson. The note of enthusiasm is pitched in a higher key than the temperate judgment of a later day will, in our opinion, allow, and we cannot admit that it was ever "a commonplace of criticism to name him the greatest living master of English style, sharing the unvexed throne with Ruskin only." But he was a noble writer and a beautiful soul, deserving, in both aspects, of most good things that his friends may find it in their hearts to write. The curious thing about Miss Brown's essay is that the writer's hand has become so subdued to what it works in that Stevenson's own prose style is in many a passage unconsciously reproduced. Over and over again, we come upon paragraphs that might have been written by the subject of the appreciation, so felicitous is the phrase and so Stevensonian the choice of epithet. Those who are fortunate enough to get possession of this little volume will be sure to treasure it highly.

*A noteworthy  
reference book.*

"Longmans's Gazetteer of the World," edited by Mr. George C. Chisholm, is one of those monumental works of reference that characterize the latter-day enterprises of the publishing craft, and command admiration for the solidity of their performance. The book is a quarto of about eighteen hundred double-columned pages, with subjects in heavy-faced type, and descriptions so condensed as to require only a minimum of space. Our own "Lippincott's Gazetteer," with its three thousand odd pages, is much the bigger book of the two, although mechanically not quite so well proportioned. In the "Longmans," of course, British names get relatively more attention than in the "Lippincott," and possibly for that reason some persons will have to keep both works upon their shelves. The larger articles in the present work have been written by specialists, and are initialed. The general rule of orthography for foreign names is to employ the native spelling of languages which use roman characters; for example, Trondhjem is *not* given as Drontheim. Reasonable precautions seem to have been taken to secure accurate up-to-date information, and the coöperation of a host of special correspondents all over the world has given a singular degree of reliability to the contents of this noteworthy volume.

#### BRIEFER MENTION.

Volume III. of "The Life and Correspondence of Rufus King," edited by his grandson, Dr. Charles R. King, has just appeared from the press of Messrs. G. P. Putnam's Sons. It covers the years 1799-1801, and "takes up the correspondence at the point of time when President Adams had proposed to send a new embassy to France to take advantage of what appeared to him an opportunity to settle the questions which had caused the breaking off the amicable relations with France and

the annulling of the treaty with that country." This subject and the disputed election of 1800 mainly occupy the new volume, which is a rich mine of materials for the future historian.

Renan's "Life of Jesus" has been reissued by Messrs. Roberts Brothers in a "translation newly revised from the twenty-third and final edition." Mr. Joseph Henry Allen, who appears to be responsible for the present (and presumably definitive) form of the English text, tells us, in a preface, that "the two best known English translations have been freely used, while nearly every sentence has been recast, and the whole has been scrupulously weighed, phrase by phrase, with the original." An examination of the text, as far as we have made it, bears out this claim of careful workmanship, and it is not likely that Renan's beautiful French will ever get a more nearly satisfactory English reproduction than this.

The Field Columbian Museum has already entered the publishing field with a number of scientific monographs of much value. Series of publications in history, geology, botany, and zoölogy, have been started, and now a new series has been added with anthropology for its general subject. The first volume in this series is a work upon the "Monuments of Yucatan," by Mr. William H. Holmes. The author, who is Curator of the Department of Anthropology in the Museum, was one of a party of scientific men who spent three months of last year in Mexico. The present work is a report, illustrated with numerous plates, of the author's investigation of the Yucatan remains, and makes a valuable contribution to American archaeological science.

The latest text-books in science and mathematics include the following: "Robinson's New Higher Arithmetic" (American Book Co.), a volume of over five hundred pages, the product of successive revisions and improvements; "Trigonometry for Schools and Colleges" (Ginn), by Mr. Frederick Anderegg and Mr. Edward D. Roe, Jr.; "Laboratory Work in Chemistry" (American Book Co.), by Mr. Edward H. Keiser; "Chemical Experiments," General and Analytical (Ginn), a laboratory manual by Mr. R. P. Williams; a capital work on the "Elements of Botany" (Ginn), by Mr. Joseph Y. Bergen; a new edition of Mr. William Peddie's "Manual of Physics" (Putnam), for advanced students; and an "Elementary Treatise on Electricity and Magnetism" (Longmans) founded on M. Joubert's work by Messrs. G. C. Foster and E. Atkinson, and very far from being elementary in the ordinary sense.

#### LITERARY NOTES.

"Old Goriot," with a preface by Mr. Saintsbury, is added to the Dent-Macmillan Balzac. Miss Ellen Mariage is the translator.

Messrs. Macmillan & Co. have added "Smoke" to their edition of Tourguénief, the translation by Mrs. Constance Garnett, the introduction by Mr. Edward Garnett.

"The New Unity," of which Messrs. Way & Williams will henceforth be the publishers, appears with the issue of March 5 in a new and greatly improved typographical dress.

"The Inland Printer" has issued a handsome calendar for 1896 in three colors, from a design by Bradley made for the cover of the Christmas issue of that excellent publication.

"Hazzell's Annual," marvellous as ever for compactness, appears for 1896 with the usual complement of new articles upon timely subjects. It is imported by Messrs. Charles Scribner's Sons.

"Money in Politics," a useful book by Mr. J. K. Upton, first published in 1884, now reappears from the press of the Lothrop Publishing Co., in revised form, with Mr. Edward Atkinson's introduction as before.

"Cherry-Bloom" is the title of a collection of "bits of verse from summer-land," from the pen of Miss Eleanor Mary Ladd, and published in very dainty and attractive form by the Peter Paul Book Co., of Buffalo.

"The Woodlanders" and "The Trumpet Major" are additions to the highly satisfactory library edition of Mr. Hardy's novels, now in course of publication by Messrs. Harper & Brothers. Each volume has a new etched frontispiece.

The Roycroft Printing Shop, of East Aurora, New York, announces an edition of "The Song of Songs," with a study by Mr. Elbert Hubbard. The book will be beautifully printed, and limited to six hundred and twelve copies.

Charles Carleton Coffin, war correspondent and writer of good books for the young, born in 1823, died suddenly in Brookline, Mass., on the second of March. Most men who were boys in the sixties will have an affectionate remembrance of "Winning His Way."

Mr. Samuel H. Ranek, of the Pratt Library, Baltimore, makes a lengthy argument in the "Library Journal" for such an amendment to our copyright laws as shall require new books to be deposited in a number of selected libraries, instead of in the Congressional Library alone, as at present.

"The Home Journal" of New York, has come to its semi-centennial, and celebrates the event with a "jubilee" issue, devoted, in large part, to the history of the paper, and with portraits and reminiscences of the famous men who have been connected with its management, Willis and Morris, of course, being particularly conspicuous.

That curious farrago of romance and scientific vagary called "Etidorpa" (a name which puzzled us until we spelled it backwards), by Mr. John Uri Lloyd, has passed into a second edition, and into the hands of the Robert Clarke Co., of Cincinnati. It is now published in less luxurious form than before, and at half the former price.

The Morgan Park Academy of the University of Chicago, which is rapidly securing recognition as one of the best fitting schools in the country, has regular courses during the summer, thus following the unique plan of the University itself. It is stated that each student at the Academy last year cost the institution \$125 more than the tuition paid, which well illustrates the value of educational endowments.

"The Psychological Review" has recently issued two important supplements to its regular bi-monthly series. One is "The Psychological Index" for 1895, an invaluable classified guide to the latest literature of the subject; the other is a "Monograph Supplement" on "Association," by Miss Mary Whiton Calkins. This is the second of a series of monographs which already includes a treatise "On Sensations from Pressure and Impact," by Mr. Harold Griffing, and to which will soon be added "A Study of Kant's Psychology," by Mr. E. F. Buchner, and "Mental Development of a Child," by Miss Kathleen Moore.

#### ANNOUNCEMENTS OF SPRING BOOKS.

The annual list of books announced for Spring publication presented herewith is the largest and most comprehensive we have yet prepared, containing very nearly 500 separate titles, as against 300 last year, and representing 62 publishers, as against 34 in 1895. The largest number of titles from any one house is 56, the smallest is 1, and the average is over 8 to each firm. The list is a most creditable one to the enterprise and activity of the American publishing trade, and readers and book-buyers of all classes will find much to interest them in the various categories. It should be added that Spring publications already out and received at this office are not included in this list.

#### HISTORY.

The United States of America, 1765-1865, by Edward Channing. "Cambridge Historical Series."—History, Prophecy, and the Monuments, by Prof. J. F. McCurdy, Vol. II.—A History of Mankind, by Prof. Friedrich Ratzel; trans. by A. J. Butler, A.M., in three vols., illus.—Jewish Social Life in the Middle Ages, by Israel Abrahams.—The Return of the Jews to England, by Lucien Wolf.—The Jewish Race, by Joseph Jacobs. (Macmillan & Co.)

History of the Jewish Nation after the Destruction of Jerusalem under Titus, by Rev. Alfred Edersheim, M.A., third edition, revised by Rev. H. A. White, \$5. (Longmans, Green, & Co.)

The Winning of the West, by Theodore Roosevelt, Vol. IV., The Northwest and Louisiana, 1791-1809, with map, \$2.50.—Early Long Island, a study of Colonial times, by Martha Bockee Flint. (G. P. Putnam's Sons.)

With the Fathers, by J. B. McMaster. (D. Appleton & Co.)

The History of Prussia, by Herbert Tuttle, Vol. IV., \$1.50. (Houghton, Mifflin & Co.)

The Pota Journal, covering the French and Indian War, 1744-1748, edited by Bishop John F. Hurst, limited edition, \$15 net. (Dodd, Mead & Co.)

Hawaii, a missionary republic, a history of the Sandwich Islands from 1820 to the present time, by Julien Darwin Hayne, illus., \$2.50. (William Doxey, San Francisco.)

The Jesuit Relations, the travels and works of the Jesuit missionaries in New France in 1609-1755, with the earliest authentic accounts of the Indians; a complete reissue, edited by Reuben G. Thwaites, in the original French, and with English translation by John C. Couderc and notes by Jane M. Parker; in about 50 vols., each \$3. (Burrows Bros. Co., Cleveland.)

Explorations of Alex. Henry, Jr., and David Thompson in the Northwest, edited by Dr. Elliott Coues.—Charlevoix's History of New France, new edition, trans. and edited by Dr. James G. Shea, in six vols., illus. (Francis P. Harper.)

Handbook of Arctic Discoveries, by A. W. Greeley, "Columbian Knowledge Series," \$1.—The Puritan in England and New England, by Ezra Hoyt Byington, D.D.—Old Colony Days, by May Alden Ward, \$1.25.—Some Modern Heretics, by Cora Maynard, \$1.50. (Roberts Brothers.)

Lectures on the Council of Trent, by J. A. Froude. (Charles Scribner's Sons.)

Father Paul's History of the Council of Trent, trans. from the original by Francis Philip Nash, LL.D., with introduction by the Rt. Rev. Arthur Cleveland Coxe, D.D., in two vols., \$8. (Christian Literature Co.)

Klaczko's Rome and the Renaissance, trans. by Wm. Marchand, illus. (Henry Holt & Co.)

Causes of the Rebellion of 1688 in Maryland, by F. E. Sparks.—Slavery in North Carolina (1663-1866), by John S. Bassett. (Johns Hopkins Press.)

The Growth of the French Nation, by George B. Adams. (Flood & Vincent.)

#### BIOGRAPHY AND MEMOIRS.

Life and Letters of Oliver Wendell Holmes, by John T. Morse, Jr., in two vols., with portrait.—William H. Seward, by Thornton K. Lothrop, "American Statesmen Series," \$1.25.—The Life, Public Services, Addresses, and Letters of Elias Boudinot, LL.D., president of the Continental Congress, edited by J. J. Boudinot, in two vols., with portrait. (Houghton, Mifflin & Co.)

- Dolly Madison, by Maud Wilder Goodwin, "Women of Colonial and Revolutionary Times," \$1.25.—Madame Roland, by Ida M. Tarbell, illus., \$1.50. (Charles Scribner's Sons.)
- Memoirs of Barras, Member of the Directorate, edited by George Duruy, Vol. III., The Directorate from the 18th Fructidor to the 18th Brumaire; Vol. IV., The Consulate, the Empire, the Restoration, Index; illus., per vol., \$3.75.—A Few Memories, by Mary Anderson (Mme. de Navarre), with portraits. (Harper & Brothers.)
- The Memoirs of General Lejeune, 1780-1814, trans. by Mrs. Arthur Bell (N. D'Anvers).—Frances Mary Buss, and her work for Education, by Annie E. Ridley, illus., \$2.25.—Life and Letters of George John Romanes, written and edited by his wife, illus., \$4. (Longmans, Green, & Co.)
- Life of the late President Frederick A. P. Barnard of Columbia College, by Rev. Dr. John Fulton. (Macmillan & Co.)
- New vols. in the "Heroes of the Nations" series: Lorenzo de' Medici and Florence in the Fifteenth Century, by Edward Armstrong, M.A., and Jeanne d'Arc, her life and death, by Mrs. M. O. W. Oliphant; each, illus., \$1.50. (G. P. Putnam's Sons.)
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- The Right Hon. Joseph Chamberlain, by S. H. Jeyes, with portrait, "Public Men of To-Day," \$1.25. (F. W. & Co.)
- Life of Sheridan, by W. Fraser Rae, with introduction by the Earl of Ava. (Henry Holt & Co.)
- Ezekiel Gilman Robinson, an autobiography, edited by E. H. Johnson, with supplement by H. L. Wayland. (Silver, Burdett & Co.)
- History of the Hutchinson Family, by John Wallace Hutchinson, edited by Charles E. Mann, with introduction by Frederick Douglas, in 2 vols., illus., \$5. (Lee & Shepard.)
- Life and Writings of Amelia Bloomer, by D. C. Bloomer, \$1.25. (Arena Publishing Co.)
- John Eliot's First Indian Teacher and Interpreter, Cockenoc-Long-Island, by William Wallace Tooker. (Francis P. Harper.)
- Rudolf von Gneist, his life and work, by Conrad Bronhak, 25 cts. (Am. Academy of Political and Social Science.)

## GENERAL LITERATURE.

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- William Shakespeare, a critical study, by Georg Brandes, trans. by William Archer, in two vols.—A Brief History of English, by Oliver Farrar Emerson, A.M.—Vocal Culture in its Relation to Literary and General Culture, by Hiram Corson, A.M.—Studies in Structure and Style, by W. T. Brewster, A.M., with introduction by G. R. Carpenter. (Macmillan & Co.)
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